

\$1.00

Alpaka O.J. Anderson Roy Bailey
Willie P. Bennett & Colin Linden Bim Bill Bourne
Boys Of The Lough Guy Clark The Robert Cray Band
Gaye Delorme The Dixie Flyers Donovan
Ramblin' Jack Elliott Mimi Fariña Lowell Fulson
Joe Hall John Hiatt Iowa Rose
Luther 'Guitar Jr.' Johnson & The Magic Rockers
Lo Jai Eileen McGann
Ellen McLaine Murray McLachlan
Katy & Hugh Moffat with The Cowtones & The Mandolin Kid
Geoff Muldaur, Amos Garrett with Richard Greene
The Original Balkan Jam
Prairie Oyster Bev Ross
Doug Sahm

Jim Serediak Bruce Steele John Stewart
Sunnyland Slim The Smith Sisters Spirit Of The West
John Steins & Scott Sheerin Gene Taylor
Tunoonik (Inuit) Theatre Group Ian Tyson
Valdy Townes Van Zandt Richard White
Jesse Winchester Ian Whitcomb & Dick Zimmerman

CHILDREN'S ENTERTAINMENT

Alberta Wildlife Park Travelling Petting Zoo The Balloon Man
Doc Myles Show Mark & Maggie Haines Paul Hann
J.J. The Juggling Fool McDade Family Band With Bob Short
Gilbert Parent & Amelia Kaminski Small Change Theatre

I.A.L.E.S. — Alberta League To

Encourage Storytellers

and more...

SEVENTH ANNUAL

1986

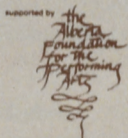
EDMONTON FOLK FESTIVAL

music

GALLAGHER PARK - AUGUST 8, 9, 10



THE EDMONTON
FOLK
MUSIC FESTIVAL



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CULTURE

The Changing Face of Folk Music



The definitions of "folk music" have changed over the years. Once the term described traditional songs and dances passed down from generation to generation; a transitory, ever-changing reflection of times and people, places and events. But "folk music" today is often composed by individual writers with their own sense of time and place.

This new "folk music" belongs to the people who created it; they share it with their audiences, big and small. And under the copyright laws of Canada — and of most other countries in the world — the creators of music are paid when their music is performed.

That's the role of CAPAC, the Composers, Authors and Publishers Association of Canada. CAPAC collects royalties from the organizations which use music (this festival included), and distributes them to the composers and publishers who own the music that's performed — on radio, in films, in concert halls, in bars, clubs, and on television. Last year, CAPAC members shared more than \$12 million in royalties.

If you write music — or know someone who does — you should know more about CAPAC. All you have to do is write or phone any of CAPAC's three offices; you'll find friendly, helpful people there, ready to explain your rights and help you with your musical career.

The Composers Authors & Publishers Association of Canada



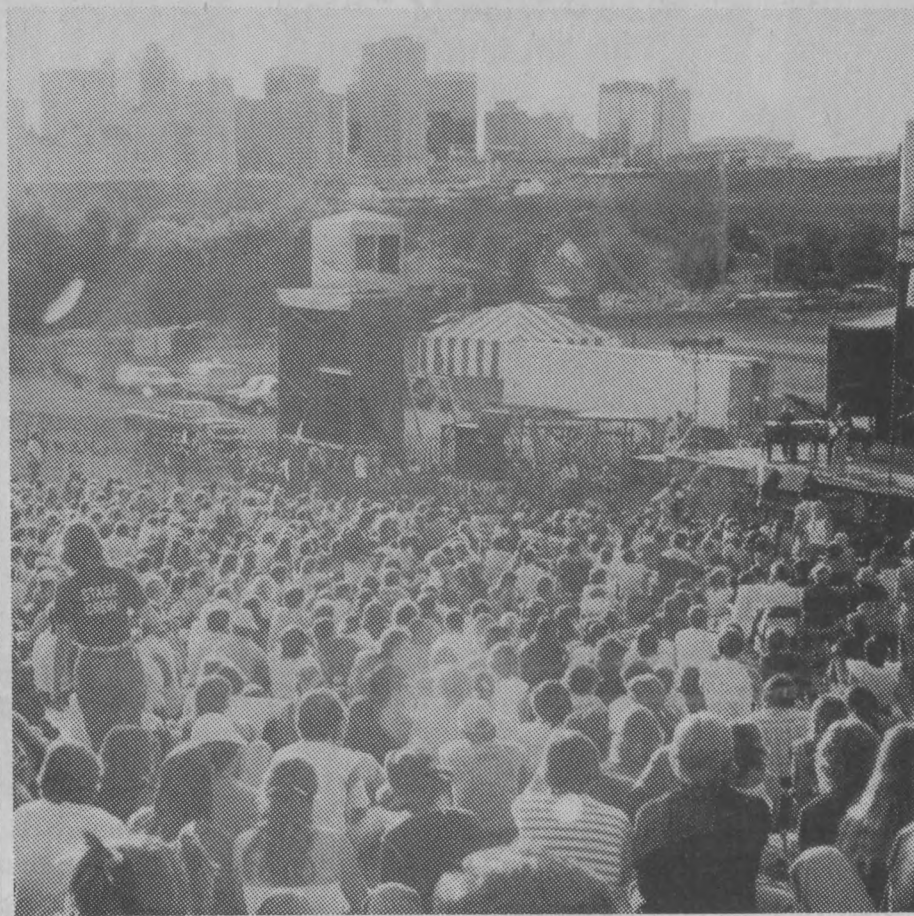
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Welcome to our Seventh Annual Festival

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Welcome to our Seventh Annual Edmonton Folk Music Festival — a festival we're all proud to be involved in. The performers at this year's festival represent world-class excellence in their fields. I've tried to book a large percentage of acts that have never appeared in this area before. Many are rarely seen in Canada. I've also taken the opportunity to put certain artists together that are rarely seen on the road together. We should see some amazing interplay at workshops.

There is a strong emphasis on blues and songwriters at this festival. The writers represent excellence in all styles of music and it's unusual to see so many of such quality on the same bill. Apart from the overall excellence you'll find there is another common thread —

each artist has a commitment and a deep understanding of at least one form of roots music — in many cases more than one.

I'd like to encourage you to become a Folk Festival "Network" member. We present acts at least once a month and it's the best way to keep informed and to have first chance at tickets to our events. We presented several events at the City Media Club this season and plan several more. Also watch for more concerts and dances. Queen Ida and the Bon Ton Zydeco band and Bim with Connie Kaldor and a band have already been confirmed.

Thank you for coming and we hope you have a wonderful weekend.

Holger Petersen,
Artistic Director

MESSAGE FROM
THE MAYOR



Laurence Decore
Mayor

City Hall
1 Sir Winston Churchill Square
Edmonton, Alberta
T5J 2R7

Welcome to the 1986 Edmonton Folk Music Festival!

This event grows in popularity every year and has earned a reputation as one of Canada's finest and most enthusiastic music festivals. From looking at the lineup of entertainers, I would have to say that 1986 promises to be the most energetic and enjoyable yet.

Congratulations to the organizers and volunteers who have dedicated untold hours to make this festival possible. May you enjoy a most successful and entertaining event.

Sincerely yours,

A handwritten signature in cursive script that reads "Laurence Decore".

Laurence Decore
Mayor of Edmonton

THE CITY OF
Edmonton

MESSAGE FROM
THE HONOURABLE
DENNIS ANDERSON,
MINISTER OF CULTURE



Welcome to the Seventh Annual Edmonton Folk Music Festival, one of this city's, and indeed the Province's, most popular summer cultural events.

Over the past six years this festival has grown to include far more than music. It has become a cultural potpourri, offering unique experiences for every member of the family. We are all fortunate to have the opportunity of participating in this exciting event, presenting some of the finest folk talent from around the world.

To the organizers of the Festival, thank you and congratulations on another fine job; to the performers, all the best of luck, though I'm certain you won't need it; to you, the audience, sit back, relax, enjoy; and to you all, have a truly marvellous experience!

With sincere regards

A handwritten signature in cursive script that reads "Dennis R. Anderson".

Dennis Anderson
Minister of Culture



Left to right: Carol Deen, Scot Morgan, Chalaundrai Grant, Rita Lilley (seated), Michelle Fitzpatrick, David Rodgers, Mikul Dorsey, Wayne Fuga (seated), Andy Laskiwsky, Holger Petersen, Barry Storeshaw, Lenore Walls, Kate Carey.

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Things You'll Want to Know While at the Festival

Program Books

Borrowed this book and you want to know where your friend got it? You can buy your very own copy for \$1 at the Info Booth, at the South Gate or from one of the wandering program book vendors.

First Aid

Our crew of nurses and doctors are prepared for any emergency. Their tent is located between Stage 2 and Stage 3.

Lost & Found

Check with the Info Booth if you have lost or found something.

Lost Children are taken to the First Aid Tent. Announcements of lost and found children will be made from the stages.

Children's Area

Please do not leave your children unsupervised. The volunteer crew organizes activities but are not able to provide a day care service.

Water

Fill your container at the tap at the building just behind the Info Booth.

Telephones

Mobile pay phones are located near the Info Booth by the Main Gate.

Records Area

Don't miss a stopover at our Records Tent — you'll find albums by many of our Festival performers — also some hard-to-find and rare albums at reasonable prices.



PETTING ZOO

Children and animals are a magical combination. Before they can walk, children reach out their hands to make contact with any animal that may come close. More often than not, it is a delightful experience that stimulates the imagination and confirms a love that will linger a lifetime. This interaction plays an important role in the education of children and it is one step towards creating an ecologically aware adult.

Ideas such as these inspired Aunt Helen's Petting Zoo at the Alberta Wildlife Park and a touring version participating in the seventh annual folk music festival.

The Wildlife Park is situated north of Edmonton and houses 100 different exotic species of birds and animals on its 1,000-acre setting. It is operated by a nonprofit foundation whose objectives are to provide a place of relaxation, enjoyment and education. In 1980 Helen Ridgway, a retired school teacher, donated

funds towards organizing Aunt Helen's Petting Zoo. Her dream was to provide a stimulating environment where children could learn about animals.

Today, over 30 different species make their home in the petting zoo and it has become a family favorite. Animals from the petting zoo are often taken to schools to familiarize children with wildlife.

The Alberta Wildlife Park also plays an active role in conservation and rehabilitation. Such endangered species as the snow leopard, the Siberian tiger and our native wood bison have all been successfully bred at the park. This past spring three Siberian tiger cubs were born there and can now be seen romping with enthusiasm around their enclosure. The wildlife park is a rehabilitation centre for wounded or abandoned animals as well. The young or injured animals are nursed until they are able to fend for themselves and are then returned to their natural habitat.

Blues Real "Roots" Music

By Doug Langille

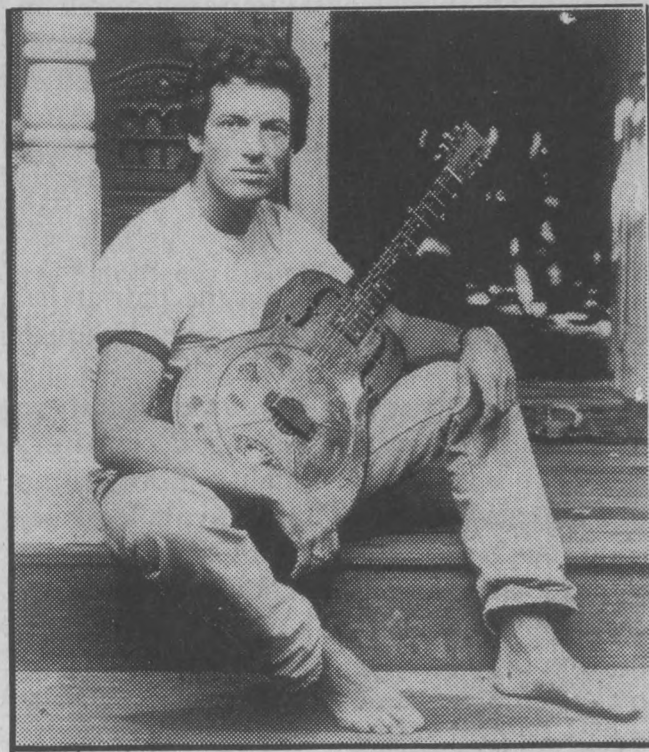
The Blues is a rich and varied "roots music" that has influenced jazz, rockabilly, rhythm and blues, soul, rock'n'roll, gospel and North American folk music.

Definitions of the Blues are diverse, ranging from the pragmatic "a botheration on my mind" to the academic "a musical folk expression of the Black experience." This expression vents the environmental, social, economic, psychological and political condition of Blacks in the United States. Blues can be an oral record of history, a highly personal, introspective expression of frustration, passion, independence or fatalism, or a collective outflow of celebration on a Saturday night. For a good, contemporary thesis on the meaning of the Blues check out Johnny Taylor's 1985 hit *Still Called The Blues* on Malaco.

The musical richness of the Blues lies in the wide range of individual styles. The styles are planted in the early regional-based schools that evolved prior to the photograph and radio. For example, rural styles range from the often harsh, driving bottleneck sound of the Mississippi Delta, to the airy, haunting single note guitar work of rural Texas, to the delicate, melodic ragtime guitar blues of the Eastern Piedmont states of Georgia and the Carolinas.

Distinct urban styles also evolved and were primarily fueled by related rural styles. Chicago blues was mainly stoked by Mississippi and Memphis styles, while Texas guitar-based urban blues of Houston and Dallas were influenced by rural Texas guitar. The West Coast sound of Los Angeles and San Francisco drew inspiration from Texas guitar and barrelhouse piano styles and Kansas City jump blues.

Although distinct regional or urban styles are still very much in evidence, there has been a great deal of cross-fertilization since the 1940s, because of the record industry, radio, increased migrational mobility, and the establishment of national blues figures like T-Bone Walker, B.B. King, and Bobby Bland. Blues is also continuing to evolve beyond the old 12-bar AAB stanza form by



incorporating elements of soul and contemporary rock. In the 1980s established artists like Albert King, Koko Taylor, Sunnyland Slim and Albert Collins are sharing the stage with a fresh new generation of blues artists such as Valerie Wellington, Robert Cray, Maurice John Vaughn, Sugar Blue and Billy Branch.

In recent years, Edmonton audiences have been treated to a wide spectrum of the Blues, including West Coast artists Sonny Rhodes and Phillip Walker, Texas bluesmen Albert Collins and Johnny Copeland, Zydeco artists Queen Ida and Buckwheat Dural, and of course countless Chicago artists ranging from Johnny Littlejohn and Jimmy Rodgers to the Sons of the Blues.

The summer of 1986 is proving to be a real blues lover's feast. To date there have been hot performances by Valerie Wellington, Lonnie Brooks, Little Ed and the Blues Imperials, Koko Taylor and the Godfather of the Blues, Albert King. Now the micro-blues festival within the 1986 Edmonton Folk Music Festival has to be a focal point of the summer Blues program.

The diversity of the lineup affords a real illustration of the variety in Blues. There will be Southern barrelhouse and post-war Chicago piano blues from Sunnyland Slim; Texas country blues guitar and West Coast jump are covered by the versatile and highly influential Lowell Fulson; The Magic Sam centred West Side Chicago blues sound will be handled by Luther "Guitar Jr." Johnson; while the Robert Cray Band will represent the vanguard of contemporary funk/blues expression.

Sunnyland Slim holds down the patriarchal bench of the Chicago blues piano scene. Although he settled in Chicago in the early 1930s, his playing harkens back to an earlier Southern barrelhouse style. Even his strong, declamatory vocals have a field-holler quality. Both are no doubt a retention of his formative experience playing rough and tumble Delta juke joints and Memphis barrelhouses without the benefit of house P.A.s.

In Chicago, Sunnyland is a respected and popular figure, and holds down a regular gig at a number of North Side blues bars where he works as either a solo or with various members of his regular band. Check out Sunnyland's recent Red Beans releases *Sunnyland Train* (solo) and *Chicago Jump* (ensemble). Both are highly recommended.

Lowell Fulson should be officially designated as a blues institution. With detours into soul, R&B, and even psychedelic rock-blues, Fulson remains a central proponent of both Texas country blues and West Coast jump blues.

Fulson's roots are firmly planted in rural Oklahoma and Texas where, as an initially self-taught guitarist, he began working country dances, suppers and beer joints in the 1930s. By the time he teamed up with Texas Alexander in the late 1930s, he had fallen under the influence of the open, single note Texas blues guitar style. Initially it was the influential work of Blind Lemon Jefferson and later the pioneering electric style of T-Bone Walker. In the 1940s he moved to California where he graduated from solo or duet work with his guitarist brother, Martin Fulson, to the guitar/piano/sax ensemble jump blues of post-Second World War California.

His work with pianist Lloyd Glenn remains definitive West Coast blues. Songs like *Blue*

Shadows, *Reconsider Baby*, *Tramp* and *Sinner's Prayer* are classics. As a force in modern blues, he has influenced the likes of Ray Charles, B.B. King, and even Magic Sam. Good vinyl references include his Chess, Kent and Blues Boy reissues, and the recently recorded *Think Twice Before You Speak* on JSP.

Luther "Guitar Jr." Johnson and His Magic Rockers need no introduction to local blues fans. Luther is a leading proponent of the 1960s West Side Chicago guitar style popularized by Magic Sam, Otis Rush and Mighty Joe Young. For economic reasons, second guitarists were often an unaffordable luxury, and lead guitarists not only laid down a driving, danceable rhythm pattern, but also broke out on top with some flashy lead work without losing the groove. They would be aided along by tenor sax, keyboards, bass and drums. Luther's got this soulful, choppy guitar shuffle sound down tight. This is well illustrated on his Stony Plain release *Doin' the Sugar Too*.

To round things off properly, there is the Robert Cray Band, currently riding the vanguard edge of contemporary blues. Aside from winning a suitcase full of Handy awards, Cray and his band have a well-crafted, funky, almost poppish sound. The sound, based on a vocal, guitar, keyboard, bass and drums format, has become a distinctively Robert Cray Band sound. It is very infectious, sharply punctuated by Cray's stinging blues guitar. Cray has spent some time listening to Albert Collins and Magic Sam.

Robert Cray is also a strong vocalist, relying on fresh, original themes and lyrics penned by several contemporary West Coast songwriters. His recent Stony Plain release *False Accusations* is a good representation of his unique sound.

If these artists whet your appetite for this diverse art form, you might want to pick up the following books: Paul Oliver's *The Story of the Blues*, Robert Palmer's *Deep Blues*, and Paul Garon's *Blues and the Poetic Spirit*. Then look into the many regional anthologies available today on record.

(Doug Langille has written about and reviewed blues recordings and concerts in *Coda Magazine* for over 15 years. He hosts CJSR's (88.5 FM) blues show *Off the Wall* heard every Wednesday night from 9:00 to 10:30 p.m.)

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First Class Country Folk

By Peter North

Not many folks would argue that the music of Hank Williams has influenced more singers and songwriters in country music than anyone else's over the past three decades.

The staying power of his music is simply amazing, given that he only recorded for six short years leading up to his tragic death.

And although Williams was at the centre of the country music universe for most of those six years, he always considered himself first and foremost a folk musician.

Presumably, Williams thought country was a tag for his particular brand of folk music.

This weekend, during the Seventh Annual Edmonton Folk Music Festival, you will hear the finest lineup of country/folk musicians ever assembled for this festival.

Many of these artists share that same distinction of Williams'. They are just as well known and understood in folk circles as they are in the country field.

The list reads like a partial Who's Who of contemporary North American country-folk singer/songwriters and performers.

Texas is well represented by Guy Clark, Katy Moffatt, Townes Van Zandt and Doug Sahm, although Clark now makes his home in Nashville and Moffatt makes hers in L.A.

Ian Tyson and his band, Moffatt's group The Cowtones along with The Mandolin Kid, a.k.a David Wilkie, all call Western Canada home while The Dixie Flyers, Murray McLauchlan, and Prairie Oyster have all brought their diverse brands of country music from the East.

Other artists in attendance, including Bim, Amos Garrett, Richard Greene, Willie P. Bennett and Jesse Winchester, have either written for, played on, sung and/or worked on some wonderful country records, though they don't immediately spring to mind when one thinks about country artists.

As you can see, artistic director Holger Petersen has found room for all forms of country music to share a common stage under the folk banner.

Western swing, Tex-Mex, blue grass, country



and western, country-blues, and country-rock will all find new fans this weekend, alongside those who are already devoted.

To find anyone in this lineup who has known the dual roles of folk and country artist, one need look no further than resident Albertan Ian Tyson.

Tyson and his singing partner, Sylvia (Fricker) Tyson, broke into the folk scene just as it was peaking in the early '60s.

The cross-pollination of commercial country music and folk was happening even at that time, when *Four Strong Winds*, which was to become Tyson's folk anthem, was being recorded by the likes of Waylon Jennings and Bobby Bare. At the same time Ian and Sylvia were including country tunes like Johnny Cash's *Come in Stranger* on their albums.

Before long, the Tysons were breaking ground, and possibly their bank accounts, with one of the

first and finest country/folk/rock groups, the Great Speckled Bird. Incidentally The Bird, named after the Roy Acuff songs, included guitarist Amos Garrett.

For Tyson, it was on to a television series titled *Nashville North*, that presented acts as diverse as Seals and Crofts, Ray Price, Tom Rush, and Willie Nelson. Once again, country and folk were woven together, with very successful results.

Half the acts mentioned at the top of this piece have appeared on Tyson's most recent television series, and Townes Van Zandt, who was one of those guests, said in a recent interview that along with Hank Williams, Lightnin' Hopkins and Bob Dylan, he listened to Ian Tyson, but never had the ability to get a handle on Tyson's singing style.

Van Zandt, of course, is a folk musician of the finest order, but when it came to gaining recognition the bulk of it came from country artists like Willie Nelson, Merle Haggard, Doc Watson, Emmylou Harris, and Don Williams recording his material.

Doug Sahm, when playing in North America, mixes rock'n'roll with Tex-Mex. He knocks out audiences with a killer version of Freddy Fender's *Wasted Days and Wasted Nights*, and follows that with a straight blues tune. Yet in Scandinavian countries he is a huge country star, selling out soccer stadiums that seat thousands.

A lot of us were introduced to Murray McLauchlan via the coffee-house circuit in the late '60s, yet he wins the Juno Award for Best Male Country Artist year after year.

Almost every one of the aforementioned singers, songwriters, and pickers have avoided being pigeonholed by the industry, fans, record labels, and critics.

In the end it doesn't really matter what it's all called. This country/folk music has proven its staying power, and continues to reach audiences that stay loyal to the music.

This weekend is proof of that.

(Peter North covers country, folk, and blues music for the Edmonton Sun.)

IN MEMORIAM

The Edmonton Folk Festival notes with sadness the death of the following fine musicians since the last festival:

Blind John Davis
Benny Goodman
Albert Grossman
Lily Mae Ledford
Richard Manuel
Sonny Terry
Joe Val
Merle Watson

Sonny Terry

Sonny Terry, a Southern Blues vocalist and harmonica player who died this year at the age of 74, was a principal figure in the folk music revival of the 1940s and '50s.

Born Saunders Terrill in Greensboro, Ga, Sonny was blinded in his youth and took up the harmonica. He learned to imitate the sounds of trains and nocturnal animals before turning to the blues.

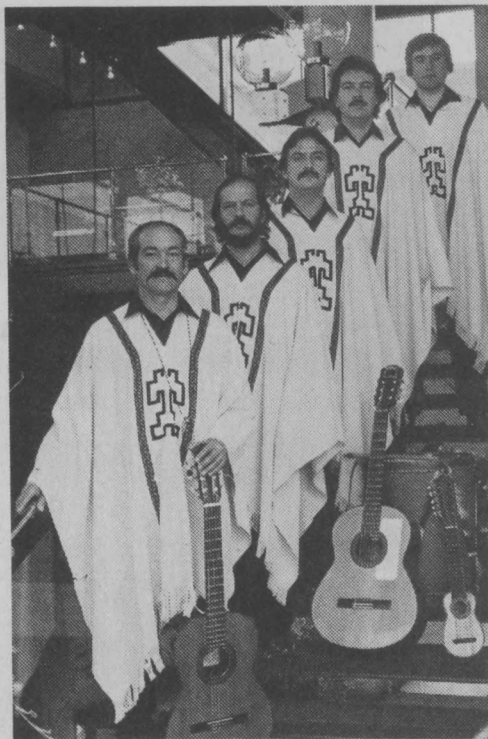
He toured with travelling medicine shows and during the early '30s teamed up with guitarists Gary Davis and Blind Boy Fuller.

Sonny began his tempestuous association with blues guitarist Brownie McGhee in 1939 and their professional association lasted almost half a century. The duo specialized in what is called Piedmont Blues, an intricate and melodic type of finger picking.

On his own, Sonny made his New York debut in the legendary Spirituals to Sing concert at Carnegie Hall the same year he team-up with Brownie.

Sonny made his first records for Folkways during the Second World War and remained a prolific recording artist for the rest of his career. He appeared on Broadway in *Finian's Rainbow* and together with Brownie in *Cat on a Hot Tin Roof*.

Their firm credits include *The Color Purple* and Steve Martin's *The Jerk*.



Alpaka

Once upon a time in the Andean region of South America, long before the landing of the bearded men who were to change the destiny of the New World, there lived an Indian who was in love with a beautiful maiden. Fate was against him, however, as the young girl died. The Indian, making a flute from her tibia, played it in memory of his lost love.

This legend does not explain the origin of the Andean flute, but helps to make sense of the nostalgic character of the instrument, which has become the most common means of expression among the inhabitants of the region dominated by the high peaks of the Great Cordillera.

The members of Alpaka — Pepe Fariña, Sergio Muñoz, Antonio Mateluna, Carlos Cortes and Mario Allende — know the musical traditions of the Andes. These fine interpreters of South American music will treat you not only to the sounds of the sweet and nostalgic kena, but also to the cuatro, tiple, zamponas and the effervescent charango.



O.J. Anderson

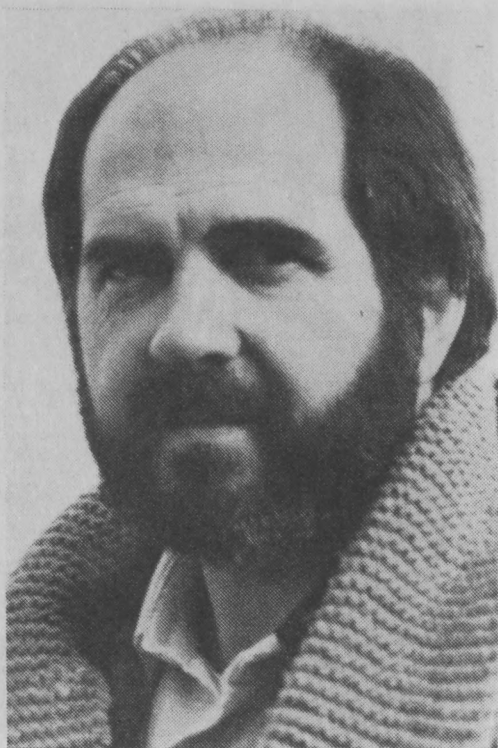
How does a nice boy from Detroit who wanted to be a hotel restaurant manager end up as one of the most innovative mimes in North America?

Easy. You get sidetracked into a brief study of miming while traveling through Europe with a madrigal group and then work up a quick act four years later because you need money to refurbish a vaudeville house and the local Rotary Club wants a mime.

In the case of O.J. Anderson, a brilliant maverick of this ancient art, you also add an enormous amount of talent, an appetite for the offbeat and a deep understanding of the special creativity of the child.

"Mime gives me a chance to play with people, to let them watch me play and to prolong my childhood," O.J. says. "It also allows them and me to see the absurdity of life and all that it does and doesn't have to offer."

The subjects for his zany skits are as unpredictable as his next quirky move. But there's one thing you can bet on O.J. Anderson, he's big on audience participation.



Roy Bailey

He hails from England and has been an integral part of the British folk scene since 1961.

Roy Bailey is a singer of traditional songs of the first order, and a similarly excellent interpreter of contemporary material.

He's an outstanding singer who successfully combines artistic and political commitment. His songs touch almost every aspect of today's social concerns — apartheid, nuclear weapons, war, environmental issues, feminist and gay rights. His singing is powerful and moving, yet he freely admits that his strength is not in writing songs but in re-arranging the efforts of others.

Roy is described as "possessing one of the folk world's finest voices" and he's been enthusiastically received wherever he has appeared whether it be at festivals or concerts, radio or television.



Brenda Baker

Singer-songwriter Brenda Baker is making her debut at the Edmonton Folk Music Festival, but that's not to say she's a newcomer to folk music.

Blues or ballads, rock or pop, a cappella or accompanying guitar, Brenda embellishes from a variety of styles to serve up a heapin' helping of sanguine songs.

This past May she was a feature performer at the Saskatchewan Women's Conference and writes songs regularly for CBC Radio's Regina Current Affairs.

So whether it's songs for a smile or songs to cut to the heart, this Saskatoon singer-songwriter shapes her work with love and care.

ANSEL ADAMS
ROBERT BOURDEAU
JACK BUSH
FRANKLIN CARMICHAEL
ANTHONY CARO
JEAN-BAPTISTE CAMILLE COROT
RAOUL DUFY
JOSEPH FAFARD
PAUL FOURNIER
DOUGLAS HAYNES
PETER HIDE
A.Y. JACKSON
ILLINGWORTH KERR
DOROTHY KNOWLES
CORNELIUS KRIEGHOFF
WILLIAM KURELEK
ERNEST LINDNER
JAMES WILSON MORRICE
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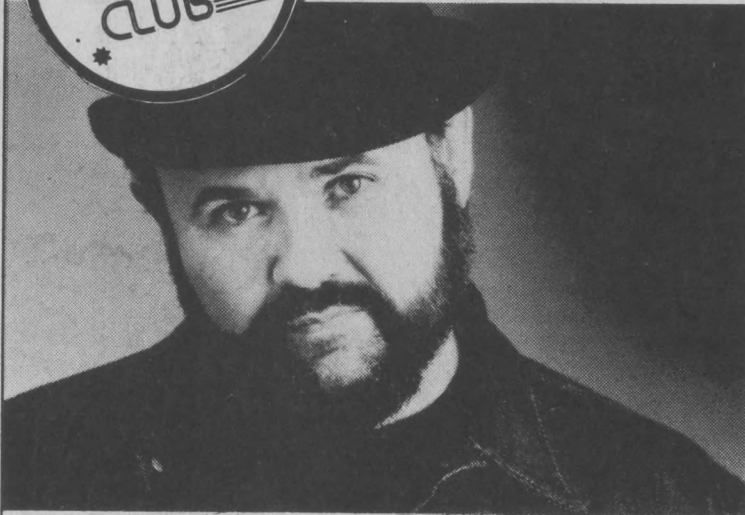


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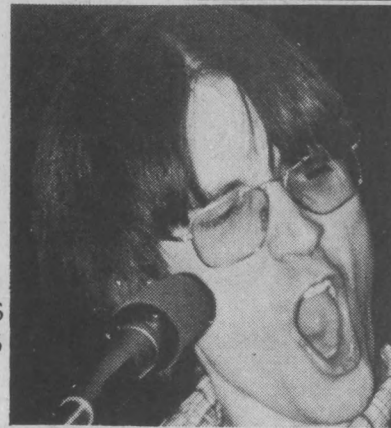
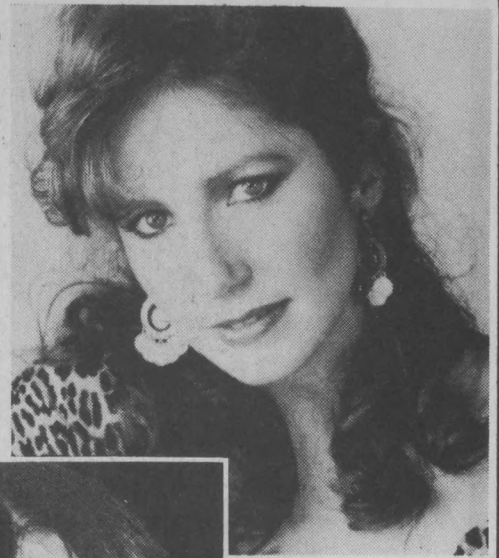
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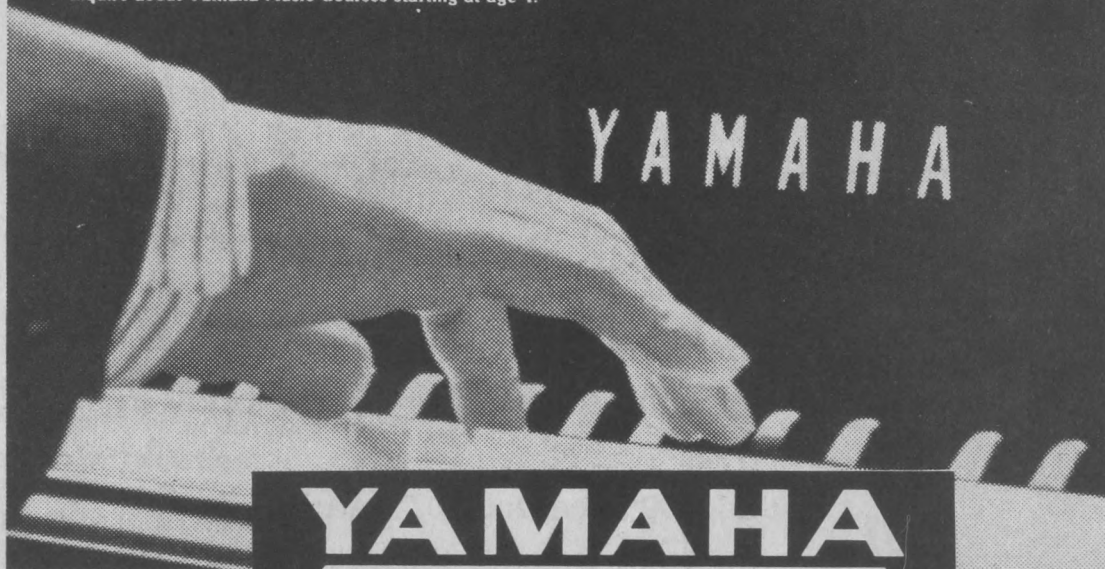
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Balloon Man

His badge says Ted Norris, but to festival goers he's simply known as Balloon Man and he can be counted on to blow, tie and twist any balloon fantasy right before your eyes. Some of his specialties include: moose . . . mice . . . swans . . . snakes . . . reindeer . . . rabbits . . . kangaroos . . . cows . . . mosquitoes . . . alligators . . . giraffes . . . and turtles.

For the past 10 years Balloon Man has been seen at hundreds of summer fairs, festivals, shopping malls, day cares, hospitals, school and libraries.

He'll be appearing on the children's stage as well as wandering through the festival site, so keep an eye out for him as he's sure to delight the child in all of you.



Willie P. Bennett

He's tough and soft, an extrovert and introvert, a comedian and a crooner.

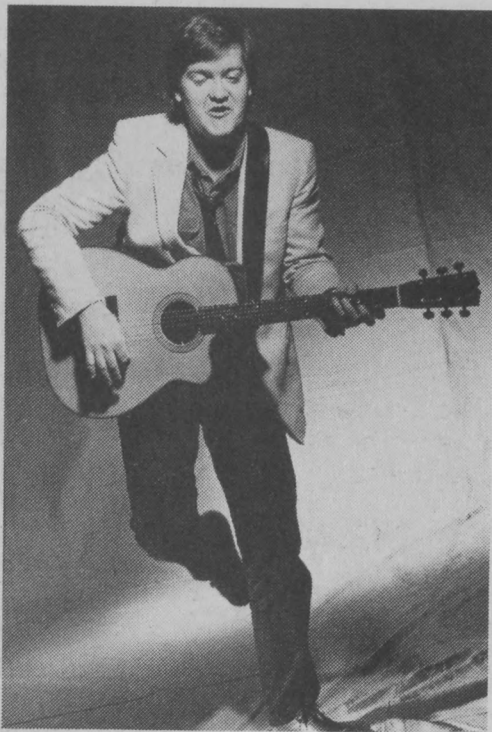
As a songwriter, he blends the philosophy of a humanist with the imagery of a dreamer. As a performer, he belts out his words and melodies with a restless variety and non-stop energy.

In Nashville, they call him "Northern Willie"; in Ontario it's Willie P. or Bill Bennett.

Officially it's Willie P. Bennett and he's a Canadian folk music legend. That means many know his name and a few know his work despite the fact he's released four albums and has been kicking around the international music scene for some 16 years.

Willie's songs have been covered by Pure Prairie League, Jonathan Edwards, The Seldom Scene, Colleen Peterson, Sneezy Waters and Garnet Rogers.

He's performed solo and he's performed with such bands as Bone China and The Dixie Flyers and he's without a doubt one of this country's finest songwriters.



Bim

Born in Dawson Creek, B.C., Bim (a.k.a. Roy Forbes) grew up on country music — Hank Snow, Wilf Carter, Hank Williams and Patsy Cline. As a teenager he listened to Elvis, Buddy Holly and the Everly Brothers. His songwriting, like his legendary record collection, shows a thorough appreciation for all forms of roots music.

On his 14th birthday he got a red guitar and Dylan's *Blonde on Blonde* and within three weeks he was writing songs and there was no stoppin' this kid's musical dream. He kicked around with a band for some two years and by the early 70's he was accompanying himself on guitar and was out promoting his first solo album. A second . . . third . . . fourth and fifth album followed.

On stage, Bim conveys a special spirit and the heart of his performance rests on the sheer weight of his material whether it's a song from one of his earlier albums or a brand new tune. His material has withstood the passing of time and his songs have been recorded by Valdy, Sylvia Tyson, Shari Ulrich and Garnet Rogers.



Bill Bourne

Singer and songwriter Bill Bourne hails from Innisfail. During the last decade nary a superlative has been left unturned by music critics trying to describe Bill's musical abilities.

He began his career as a solo artist and in 1978 joined forces with bassist Jim Morrison to form Sweetgrass. Three years later they split up and Bill joined the Tannahill Weavers. With Bill on lead vocals and playing guitar, fiddle and bouzouki, the Scottish band completed five very successful tours of the United States and four European tours. The band also released an album prompting one New York reviewer to say that Bill's *Let's Drink a Round* was destined to become a part of folk music's tradition.

Wanting the artistic freedom that comes with being a solo performer, Bill has once again turned to his own music making. These days he's often seen performing with the Jim Fitzgerald Band.

In addition to Bourne and Fitzgerald, the band includes Elvin Berthiaume on slide guitar, Brian Pollock on bass and Mark Routley on drums.

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Boys of the Lough

The Boys of the Lough make music that is "full of guts and technical brilliance," says the Irish Times. The "guts" come from centuries of magnificent Celtic tradition which the quintet transmits with utmost intensity and integrity. The "technical brilliance" begins with the combination of five virtuoso instrumentalists into a group which is far more than the sum of its parts. It culminates with the skillful arrangements which assemble pure folk elements into works with a vastly heightened appeal to contemporary audience.

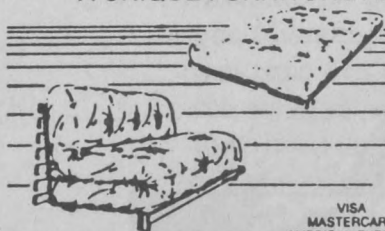
For over a decade the Boys of the

Lough have taken the musical heritage of their native highlands and islands to audiences around the world. Their warm and vibrant performances have won them friends and fans from the village halls of Scotland to international concert and festival stages.

The boys are: Dave Richardson playing mandolin, tenor banjo, cittern and concertina; John Coakley on piano, guitar, fiddle, whistle and bodhran; Cathal McConnell playing flutes and whistles; Aly Bain on fiddle; and Christy O'Leary playing tin whistles and the uilleann pipes.

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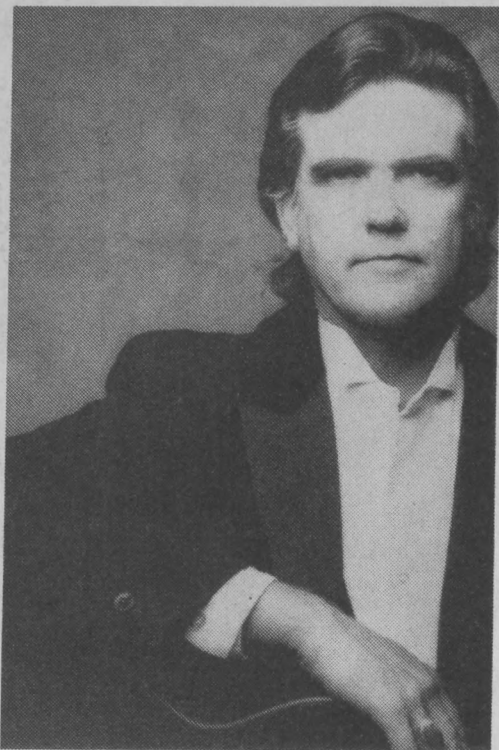
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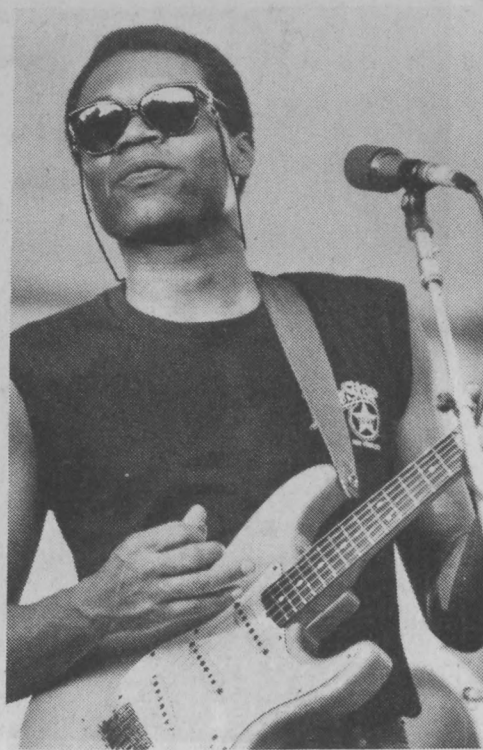


Guy Clark

Among his peers, Texan Guy Clark has been recognized for several years as one of the most talented and creative songwriters in country-folk music.

His musical influences are many — country, folk, Western swing and mariachi — but his work is ingeniously original. And his lyrics, while romantic, manage to balance raw sentimentality with hard-eyed looks at the tender-tough underside of a man's soul. He usually draws sharp, detailed portraits of the wasted lives and dreams of back-alley, bottom-window characters and, more often than not, they're about trying tests of moral fortitude and dignity. Sometimes they merely celebrate the simple pains and pleasures of life, but always with honesty and integrity.

Clark has a keen eye for details of Texas. His best-known compositions include *Desperados Waiting for a Train*, *Heartbroke*, *Homegrown Tomatoes*, *L.A. Freeway* and *New Cut Road*.



The Robert Cray Band

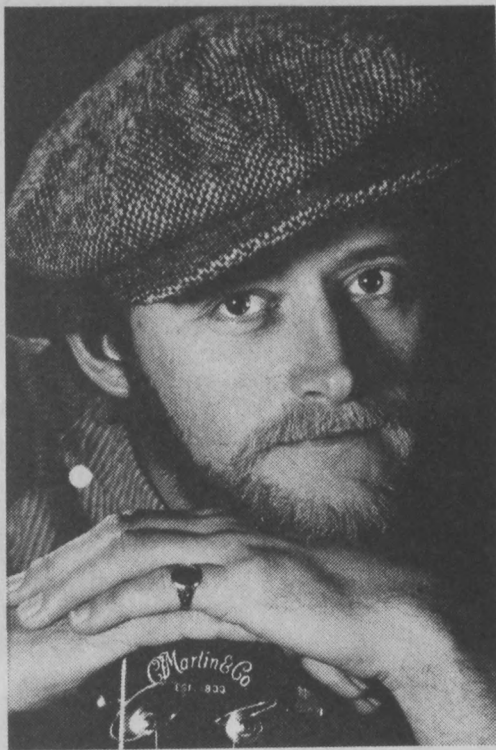
Tokoma, Wash., is hardly the cradle of the blues, yet it has produced a superlative singer-songwriter in Robert Cray.

Today's he's one of the hottest names in the contemporary blues world and has won the National Blues Award two years running. He's also become a major blues star in Europe.

Beside his songwriting talent, Cray possesses a rich and supple voice — reminiscent of Bobby Bland and Sam Cooke — and a pungent and tastefully restrained guitar technique.

During the past few years, The Robert Cray Band has appeared at a number of prestigious international festivals including the Northsea, and Montreux and Monterey jazz festivals and blues festivals in San Francisco, Long Beach and Sacramento.

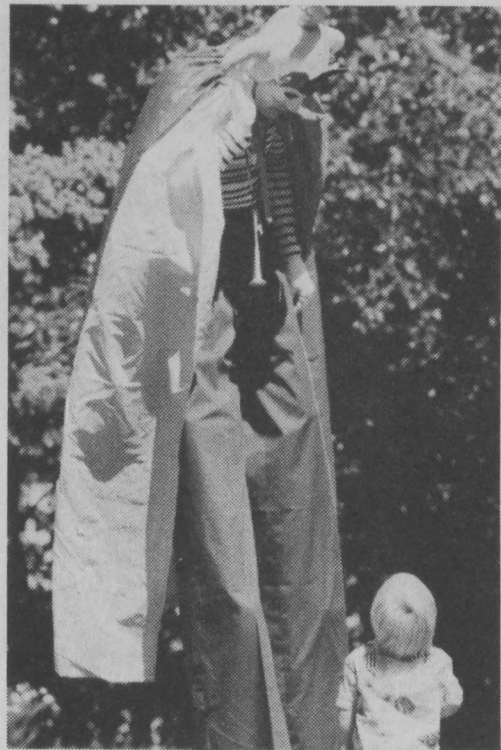
It's a pleasure to welcome the musicians to their first Alberta appearance fresh from another successful European tour. The band includes Cray on guitar and vocals; Richard Cousins on bass; Peter Boe on keyboards; and David Olson on drums.



Ted Crouch

Somewhere from the streets of olde Yorkville, under the influence of Young and Lightfoot, Mitchell and McLauchlan, Cockburn and Mr. Wiffen, strode a tall aspiring songwriter.

During the last three years, Ted has performed with O.J. Anderson at Winnipeg's Festival of Life and Learning; he was a choral singer on Ronnie Hawkin's latest album; has inspired, similar artists of his genre in local workshops and showcases; and most recently he has started production of his première album, *Portage*, representing a unique style of Canajun music.



Daddy Long Legs

The name says it all. You'd expect to find Daddy Long Legs (a.k.a. John Barry) to be playing guard for the country's best basketball team. You won't see this man on a playing court, but you will see him holding court as he meanders through the crowds mesmerizing children and adults alike.

Daddy Long Legs is a stiltwalker who's appeared at a number of Edmonton functions: the city's annual children's festival, SummerFest functions along the Rice Howard Way, Klondike Days and a number of local theatre productions.

When he's off his stilts, Barry is a musician, songwriter, actor and arts administrator.



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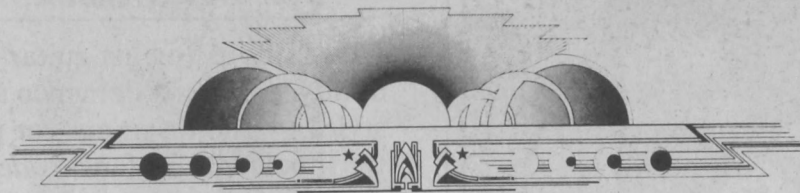
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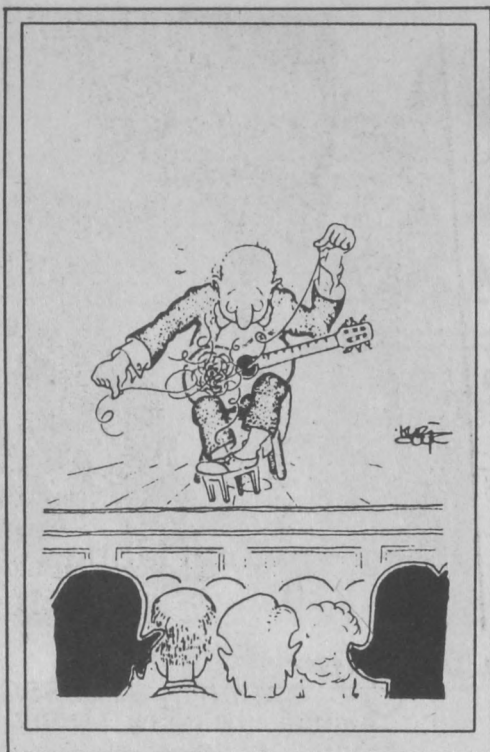


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Blues fans will want to tune in for **Off The Wall** on Wednesdays from 9 to 10:30 p.m.

CJSR staff will be at the festival interviewing the performers. Look for a special show in the weeks following.

Consult AIRtight magazine for CJSR-FM programming highlights.



Gaye Delorme

He's famous for his guitar playing ability — classic, flamenco and pop styles — and infamous for penning the shockingly profane *Rodeo Song*.

Originally from Edmonton's Italian area, Gaye got started on his musical career in 1970 playing in Tommy Chong's Chinatown nightclub in Vancouver. He then went on to score three Cheech and Chong movies and co-wrote the comic duo's hit song *Ear Ache, My Eye*.

He has worked extensively as an L.A. session player, producer, arranger and composer.

Gaye is one of the most respected musicians in this province and it's not unusual to find visiting musicians in his audience at the Sidetrack or Andante.



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The Dixie Flyers


Canada's longest-running bluegrass band, The Dixie Flyers, will make its first appearance at the Edmonton Folk Music Festival.

Based in London, Ont., The Flyers have been enthusiastically promoting bluegrass music since 1974. Six albums, a television series and hundreds of live dates have led to a loyal international following.

Over the years The Dixie Flyers have included an impressive musical

alumni, including Dennis LePage, Willie P. Bennett, Ken Palmer, David Adriluk, Bert Baumbach, Al Widmeyer, Gordon Stobbie and others.

The band's present lineup includes: Bert Baumbach, guitar and lead vocals; Ken Pazmer, mandolin; Brian Abbey, bass; Al Widmeyer, dobro and fiddle; and Walter Maynard, banjo and fiddle.



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Donovan

For those of us fortunate and old enough not to have had to pay an entrance fee into that exclusive club “The Social Sixties,” remember the excitement of the free-thinking flower-power generation. We’ve shared that excitement with some of the most influential pop artists of our era — Lennon, Jagger, Dylan and Donovan.

Lennon and Jagger brought out the more rebellious forces within us; Dylan was the archetypal folksinger; while Donovan as the gentle troubadour whose music was the stuff of modern-day fairy tales.

He would sit, this kaftan-clad folksinger, cross-legged on a stage filled with flowers and scented with burning incense and sing about things like love and peace. He would explain why they called him “Mellow Yellow”; he was the quintessential ’60s flower child. Today Donovan is 40, yet he’s lost none of the magic to draw young and old alike to his gentle music. He isn’t the mainstay of the pop music charts — as he was in the ’60s and ’70s — but he continues to write with the same honesty, depth and social awareness.



Ramblin’ Jack Elliott

How you feel about Ramblin’ Jack Elliott depends on whether you heard him before or after you heard Bob Dylan. Elliott sounds just like early Dylan until you stop to think that he was doing it first and that it’s early Dylan that sounds like Ramblin’ Jack.

Elliott’s career antedates Dylan’s by a good 20 years, and if Dylan started off sounding like him it’s because both of them were influenced by the same man — Woody Guthrie.

Ramblin’ Jack Elliott was a Brooklyn boy — born Elliott Charles Adnopoz — in love with the West. He ran away from home and joined a rodeo where he met up with Guthrie and travelled with him.

Jack was before the folk boom of the ’60s and is one of the most important links in the history of American folk music. He bridges the gap between the last of the hobos, cowboys and other repositories of the traditional American folk songs and the “new revival” generation of the ’60s.

He’s been called the “folksinger’s folksinger,” but the best way to describe Jack would be simply as a “walking Library of Congress of folk music.”



Mimi Fariña

Singer and songwriter Mimi Fariña has been in the music world's spotlight for more than 20 years. Joan Baez's little sister has appeared at major folk festivals since the heyday of the folk revival and the early Greenwich Village folk scene. She has performed solo and with her singer-songwriter, poet and author husband, the late Richard Fariña, as well as sharing the stage with her sister.

Mimi's performance, like her albums, are always accentuated by fine songs, lucid lyrics and a social consciousness developed from the mix of cultures she has experienced.

In addition to her musical career, Mimi founded Bread and Roses, a nonprofit organization which presents free performances in hospitals, prisons and convalescent homes in Marin County and the San Francisco Bay area. She is also an accomplished dancer.

Mimi has just released her first solo album entitled *Solo*. She will be joined at the festival by special guest Banana, who appeared here last year with The Youngbloods.



Lowell Fulson

Composer, guitarist and vocalist Lowell Fulson is one of the influential giants of the music industry. Author of such hits as *Tramp*, *Reconsider Baby*, *Black Nights* and *Three O'Clock in the Morning*, he has played an important part in the careers of numerous other artists, including Ray Charles, Fats Washington, Lloyd Glenn and Stanley Turrentine.

Some of the greats who have paid tribute to Fulson by recording his material are Elvis, Sam Cooke, Leon Russell, B.B. King, T-Bone Walker and Otis Redding. A prolific composer, Fulson's versatility has made him one of the success stories in his field. Known primarily as a bluesman, he is equally at home writing and performing swing, R&B and country.

Born in Tulsa, Okla., in 1921, Fulson began his career playing the club circuits with Texas Alexander and Bessie Smith. He cut his first record in the late '40s, easily making the switch from Texas blues to the more popular R&B jump-style sounds of the '50s.

Lowell Fulson is a dynamic performer — a showman whose presence dominates the stage.

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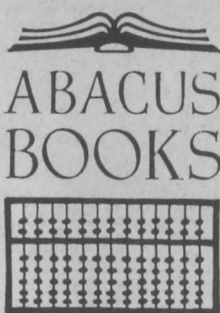
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Mark and Maggie Haines

In the '60s he was half of the internationally acclaimed folk duo Springgs and Bringle with partner Colleen Peterson.

In the '70s Mark Haines founded one of Canada's better-known country rock bands, Black Creek. For the past few years Mark has been leading his highly successful Mark Haines and the Zippers—a band designed to keep the party swinging, singing, hollering and dancing with allusions to life's harsher realities such as marriage, divorce, sex, love, alcohol, drugs, alimony and rock'n'roll.

Mark plays fiddle and guitar and can pen a pretty mean tune, and at the festival he'll do double duty in the children's area and emcee some workshop stages.

Maggie Haines will be found with hand puppets or clowning on roller skates.



Joe Hall

Many people have watched Joe Hall perform, attended to his striking lyrics and unique stage presence, and have come away unable to describe or explain what they have seen. It's the quality of the man's mind, and the music it produces that attracts them. After all, where else can you hear, in the space of ten minutes, a hilarious extravaganza like "Goin' Back to Muscle Beach," the poignant ballad "Meet Me Downriver," and a bizarre, mimed consumer report, "Baby Take Me Shopping"? Much of what Joe sings and says is explained by the hypothesis that he was deported from some other galaxy. A related theory maintains that he is of obscure terrestrial origins, influenced by writers such as Dylan and Cohen and by genuine showbiz lunatics Screaming Jay Hawkins and Frank Zappa. Another major influence, of course, is the vast, unexplored field of German cowboy music.



Amos Garrett

He has scattered his fluid guitar solos from Toronto to Tokyo and has appeared with musicians as diverse as Anne Murray, Emmylou Harris and Todd Rundgren. And triumphs such as the limpid, lyrical guitar break in Maria Muldaur's *Midnight at the Oasis* have overshadowed the fact that Amos Garrett sings in a gutsy baritone, writes some of his own songs and refurbishes the forgotten gems of 20th century pop music.

Born in Detroit, Amos was raised in Toronto and Montreal. In 1968 he joined Ian and Sylvia Tyson's seminal country band, The Great Speckled Bird. During the early '70s he worked with Geoff and Maria Muldaur and Paul Butterfield's Better Days Band, where he established his personal style.

His appearance at this year's festival marks a special reunion with Geoff Muldaur. Amos will also be leading bands supporting Doug Sahm, Sunnyland Slim and Lowell Fulson.

Geoff Muldaur

Geoff's musical roots are in jug band music and more precisely the Jim Kweskin Jug Band and the Cambridge folk scene of the early '60s. The jug band, which included Richard Greene and Maria Muldaur, was a happy tribe with fiddles, spoons, washboards, jugs, kazoos and anything else that would produce a sound.

Muldaur played with this merry band for some five years and went on to record a series of excellent duo albums with Maria and some solo albums. In the early '70s he joined Paul Butterfield's Better Days Band (with Amos Garrett) and went to to record two classic albums.

Geoff and Amos continued to tour and record together as a duo and have enjoyed international success — especially in Japan where a live album was recorded. The recent film *Brazil* features the title song recorded by Geoff Muldaur with Amos Garrett.

Bringing Muldaur, Greene and Garrett together on stage at the Edmonton Folk Music Festival is a rare and musically momentous event.



Richard Greene

As a performing artist Richard Greene has attained success in two vastly differing worlds of music. Classically trained on the violin from an early age, Richard found himself drawn in later years to the uniquely American forms of folk, bluegrass and jazz. The result has been a professional career that shatters musical and generational barriers — from austere concert halls to country rock stages. He has earned a reputation as a “crossover” artist of the first rank and has appeared as soloist

with symphony orchestras as well as having been heard by millions on the Grand Ol’ Opry.

His utterly unique versatility of style keeps him in high demand as a soloist for countless TV and film soundtracks and studio sessions. He’s worked exclusively with Bill Monroe, the Jim Kweskin Jug Band, Seatrain and Loggins and Messina to mention a few. Richard’s own albums are consistently greeted with critical and public acclaim.

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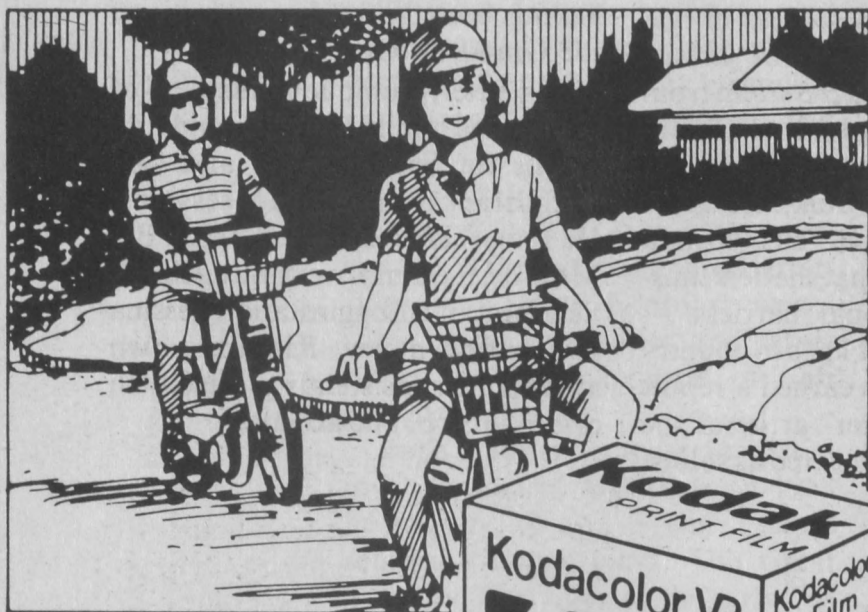
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Paul Hann

Since moving to Canada almost 20 years ago, Paul Hann has established himself as one of this country's most versatile entertainers — as a concert and recording artist (numerous albums), as a television personality (he's got his own children's show, *Paul Hann and Friends*, on the CTV network), and as a composer of feature film scores.

During the past few years Paul Hann has placed an increased emphasis on children's entertainment. Lending the same warm and humorous rapport that marks his appearance before an adult crowd to a younger audience, he has appeared at numerous festivals and concerts across the country.

His excellent playing and strong vocal delivery, combined with his sometimes wacky and oft sensitive songs, are guaranteed to make you laugh.

He's unique and he's great.



John Hiatt

For the moment John Hiatt may be better known for the company he has been keeping than for any particular solo work he may have produced. But you just wait . . .

His past musical associations — Nick Lowe, Paul Carrack, Ry Cooder and Elvis Costello — speak volumes. His extensive work with Cooder and his solo albums have drawn plenty of critical praise and his most recent album *Warming Up to the Ice Age*, is said to contain "novel lyrics and imagery expressed through gritty, classic singing," "intelligent songs with powerful melodies," and is said to be "feisty, clever, important, soulful, fast and hungry." Hiatt himself says that the album is "what rock'n'roll was always supposed to be — a misunderstanding."

John is a major songwriter with covers by artists as diverse as Three Dog Night, Asleep at the Wheel, The Neville Brothers and Little Milton to mention only a few. This weekend marks a rare solo performance by John.



Iowa Rose

The music of Iowa Rose springs from the roots of American tradition and yet refuses to be "root-bound."

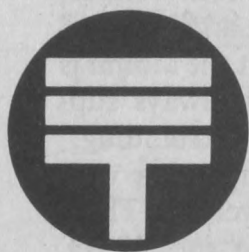
The quartet's eclectic repertoire includes folk, Western swing, classic country, bluegrass and old-time music. The performances are lively, spotlighting original material, tight vocal harmonies and creative arrangements. Instrumentation includes guitar, mandolin, piano, fiddle, bass, accordion and harmonica.

Iowa Rose members are veterans of many fine festivals and concert halls throughout the Midwest and Canada. The band has been featured

on National Public Radio and the Nashville Network television show *Fire on the Mountain*. The band has two albums — *Steppin' Out* and *Yellow Rose* — to its credit.

The members of Iowa Rose are Mary Sue Wilkinson on guitar, flute and bass; David Raffenaud on piano, accordion and bass; Mark Schrock on bass, mandolin, fiddle, guitar and harmonica; and Jeff Rose on mandolin, banjo, fiddle, guitar, dobro and bass.

The quartet was a surprise hit of last year's festival and we are pleased to have Iowa Rose back again.



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Luther "Guitar Junior" Johnson

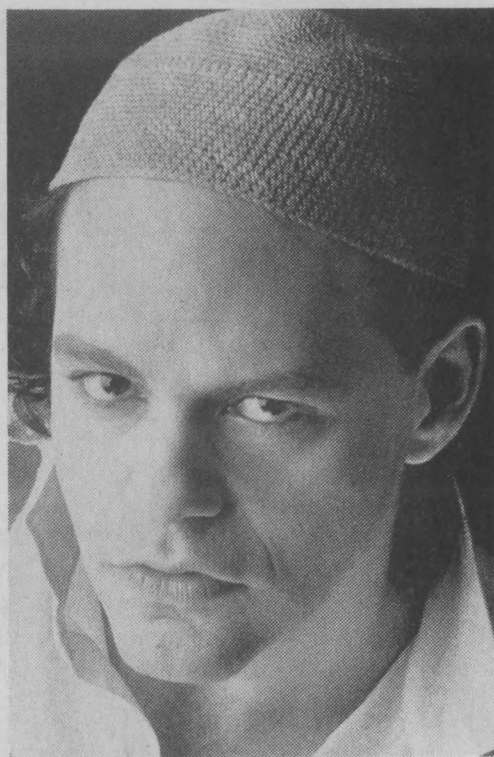
It takes more than fast fingers to play guitar with a legend like the late Muddy Waters. It takes soul, grit and a passion for the blues — having fast fingers doesn't hurt either.

He earned his reputation during a seven-year stint as Muddy Waters' bandleader, but he's known to have worked with blues artists like Magic Sam, Sunnyland Charles, Bobby Rush, Little Addison, Willy Kent and Jimmy Dawkins.

Luther's story, like so many other blues performers, began in Mississippi. His first musical experience was leading a church choir, but there was no denying he was influenced by artists like Sonny Boy Williamson, Robert Nighthawk and Muddy Waters, whom he had seen perform at one time or another. Luther's mother bought him his first guitar — Roy Rogers special — and a cousin taught him to tune it.

Today Luther is one of the premier blues artists.

Appearing with Luther at the festival are the Magic Rockers: Walter Smith, bass; Peter Kieba, guitar; Alex Holland, sax; and Robert Plunkett, drums.



Colin Linden

The recently-filmed fable *Crossroads*, about a white kid wandering through the American south in search of the blues, is a slice of Colin Linden's life. Only he did it some 15 years ago.

Colin was 11 when he met the great blues singer Howlin' Wolf in Toronto. And four years later he was in Mississippi meeting and playing with the old bluesman whose records and songs seemed to inhabit his heart.

Two years later, Colin was out of school and leading his own band. His guitar-playing was frequently described in glowing terms and when he wasn't fronting his own band he was working with people like David Wilcox, Amos Garrett and Leon Redbone.

On stage Colin is a mass of energy. "I owe Howlin' Wolf a lot for my performing style. In the same way I owe Mendelson Joe and Curtis Dreidger (leader of the CeeDees) for some of the humor, Bob Dylan and Willie P. Bennett for their songwriting, and Charlie Chaplin for his attitude."

Colin's second album *The Immortals* was released this spring.



Lo Jai

It means "jay" in Langue d'Oc — a region in central France. It's the nickname of a *chabretaire* and it's also the name of a most unusual group of folk musicians.

Fans of Celtic music will, without a doubt, love the music made by this most unusual quartet — Christian Oller, Eric Montbell, Guy Bertrand and Pierre Imbert (left to right in the band's accompanying photo). The quartet plays traditional folk music

from the Limousin area of France, however, the musicians have delved into traditional music from other regions of central France. Relying mainly on the oral traditions, they have uncovered a mother lode of traditional folk music.

While their music may be intriguing, the instruments they use — fifes, hurdy-gurdies, pipes and a diatonic accordion — will be a delight to behold.

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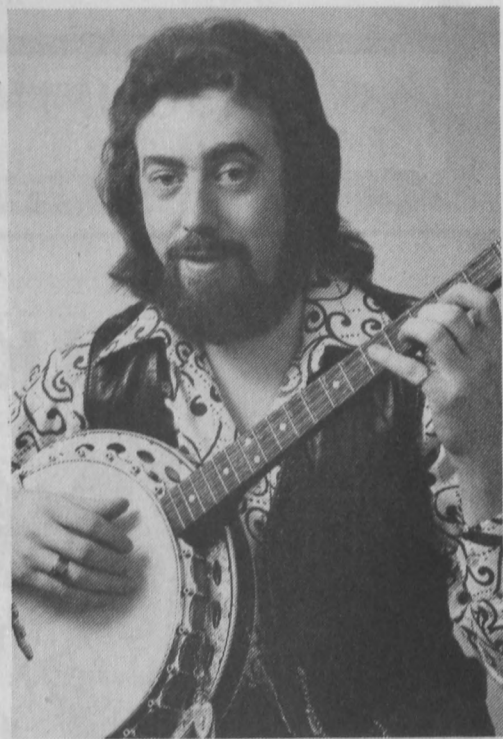


The McDade Family Band with Bob Shortt

Since their first performance as a family in 1978 at Edmonton's Wild Rose Folk Faire, the McDade's have criss-crossed Canada playing mostly to wild and unruly audiences of all ages.

This unique performing family specializes in Canadian old-time folk music with plenty of hot fiddling. Danielle (Mamma) will taunt and tease you until you're singing along or get up to dance the Red River Jig; Shannon, at 16, has developed into one of the country's finest fiddlers; Solon, a veteran performer at 12, plays fiddle and a rock-hard stand-up bass; Jeremiah, fiddler, dancer and spoonman, is nine and a true kindred spirit of the stage; then there's Terry, the "old man", on guitar, banjo and Irish harp.

The McDades welcome "Uncle" Bob Shortt, an extraordinary performer and tenor banjo and mandolin picker who hails from Dublin. In addition to mandolin and banjo Bob also plays mandola, mando cello, guitar and spoons. He doesn't consider himself a singer, but he's got a fine bass voice.



Bob's played with a number of bands since he came to Canada in 1973. He has toured extensively in Canada and the United States and has made a number of recordings and television appearances. While with Miller's Jug, a band based in the Maritimes, Bob appeared in several plays, including *O'Hara's Return* which got the Best Canadian Drama award in 1983.



J.J. The Juggling Fool

Jeff Jenkins — better known as J.J. The Juggling Fool — is still awaiting official recognition from the mayor's office as Edmonton's Town Clown. In the meantime, however, the Juggling Fool can be found in the city's parks and street corners doing what he does best — making people smile.

The Juggling Fool has been described as "something of a scholar of organic juggling" who can toss a mean veggie and juggle anything from a zucchini to plastic sharks.

Children are amazed and delighted by him, but he prefers to think of it as a reciprocal arrangement.

If you're not sure where to find him, just follow the crowd and you'll find The Juggling Fool right in the centre of it.



Eileen McGann

The clarity of a ringing crystal bell is the first impression one gets of Eileen's powerful voice.

Like many traditional performers, Toronto's Eileen McGann has chosen the path of the "timeless folk spirit," leaving behind a collection of degrees in history, philosophy, Medieval studies and education. Then again, that bookish background explains her strong roots in the traditional music of the British Isles and Atlantic Canada tempered with a sensitive and personal approach to her own compositions.

Accompanying herself on guitar or just singing a cappella, Eileen is sure to present a flawless performance of traditional contemporary and original folk music.

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11:00

Old Wave, New Time

*Iowa Rose
The Mandolin Kid
The Dixie Flyers

Texas Cookin'

*Katy Moffatt
Guy Clark
Townes Van Zandt
Hugh Moffatt

Gospel Songs

*Ellen McIlwaine
Bill Bourne
Ted Crouch

11:30

11:45

A Sense of Place

*Valdy
Bim
Bev Ross
Paul Hann
Lionel Rault
Rick Neufeld
Joe Hall
Richard White
The Smith Sisters

12:00

House Rent Party Piano Style

*Dick Zimmerman
Sunnyland Slim & Rusty Reed
Joan Besen & Gene Taylor
Stu MacDougal
Geoff Muldaur
Ellen McIlwaine

Country Jam

*The Chinook Arch Riders with
Dennis Delorme
Russell DeCarle
Keith Glass
Mark French
John P. Allen

12:30

1:00

Concert

Gene Taylor &
The Eh Team
with special guest
Lowell Fulson

Bluegrass Workshop

*The Dixie Flyers
Willie P. Bennett
Richard Greene
The Mandolin Kid
Iowa Rose
Tony Michael
John P. Allen

Songs for Friends & Heroes

*Murray McLauchlan
John Stewart
Guy Clark
Townes Van Zandt
Ian Tyson
Hugh Moffatt

2:05

DONOVAN — MAIN STAGE CONCERT

3:00

Concert

Colin Linden with John Wynot &
Guests

*Prairie Oyster & Guests

Ramblin' Jack Elliott
Willie P. Bennett
Richard Greene
Ian Tyson
Bim
Doug Sahm

We Normally Don't Do This But...

*Valdy
The Original Balkan Jam
Spirit of the West
Iowa Rose
The Smith Sisters

3:30

Blues Workout

*Amos Garrett and The Eh Team
Ellen McIlwaine
Doug Sahm
Luther "Guitar Jr." Johnson
Geoff Muldaur
Gene Taylor

4:00

Front Porch Sessions

Bruce Steele talks to Donovan

4:15

Queen Street Refugees

*Colin Linden
Mark Haines
Willie P. Bennett
Joe Hall

4:30

Murray McLauchlan talks to
Ramblin' Jack Elliott

* denotes workshop host

STAGE 4

City of Edmonton

Deep Feelings

*Bev Ross
Brenda Baker
Mimi Fariña
The Smith Sisters
Katy Moffatt

Concert

Eileen McGann

Human Condition Music

*Bim
Roy Bailey
Mimi Fariña with Banana
Valdy
Willie P. Bennett
Colin Linden

Anything Goes

*Paul Hann
The Dixie Flyers
Original Balkan Jam
McDade Family
with Bob Shortt

Novelty Songs & Stories

*Mark Haines
Bev Ross
Guy Delorme
Ian Whitcomb &
Dick Zimmerman
Paul Hann
Ramblin' Jack Elliott
Joe Hall

TENT 1

Stephannson Poetry

Put To Song
Richard White
Gaye Delorme

Mandolin Manoeuvres

The Mandolin Kid
and Ken Palmer

Fiddle Technique

Richard Greene

Voice Technique

Ellen McIlwaine
Geoff Muldaur

Songs of Hard Times

*Roy Bailey
Cathal McConnell
Eileen McGann

The North

John Steins &
Scott Sheerin

Open Stage

Sign up with Stage
Manager

TENT 2

Concert

Alpaka

Spoon Workshop

Gilbert Parent

Music & Mime & More

*O.J. Anderson
Ted Crouch
Bruce Steele

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Moderators:

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Richard Flohil
Bruce Steele

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Valdy Mimi Fariña
Norm MacPherson
Geoff Muldaur

Team Two

Bim Willie P. Bennett
Joan Besen Rick Neufeld

Team Three

The Audience

Open Stage

Sign up with Stage
Manager



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CONCERTS

Friday

5:30 p.m

The Dixie Flyers
Roy Bailey
Lo Jai

Ian Whitcomb & Dick Zimmerman
Mimi Farina

Prairie Oyster
Ellen McIlwaine
Valdy

Luther 'Guitar Jr.' Johnson
& The Magic Rockers

Saturday

2:05 p.m

Jesse Winchester

5:00 p.m

Bev Ross
Iowa Rose
Boys of the Lough
Guy Clark
John Stewart

Sunnyland Slim
Lowell Fulson
John Hiatt
Doug Sahm

Sunday

2:05 p.m

Donovan

5:00 p.m

Katy & Hugh Moffat
with The Cowtones &
The Mandolin Kid
Ramblin' Jack Elliott
Geoff Muldaur & Amos Garrett
with Richard Greene

Spirit of the West
Bim
The Robert Cray Band
Murray McLauchlan
Ian Tyson

Evening concerts end at 10:30 p.m. At the conclusion of the concert we ask that you leave the site promptly and quietly. Please respect the residents of Cloverdale and their property. Thanks, folks!

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One of the things that makes the Edmonton Folk Music Festival such a successful event is the fact that it's held within a major city. This means that a wide spectrum of Edmonton citizens, from the disabled to the elderly, the very young and those without personal transportation are able to attend. This is thanks to the support and co-operation of the Edmonton Parks and Recreation Department.

We think the Parks and Recreation Department deserves a big vote of thanks for allowing us the use of this beautiful park for an entire weekend each year.

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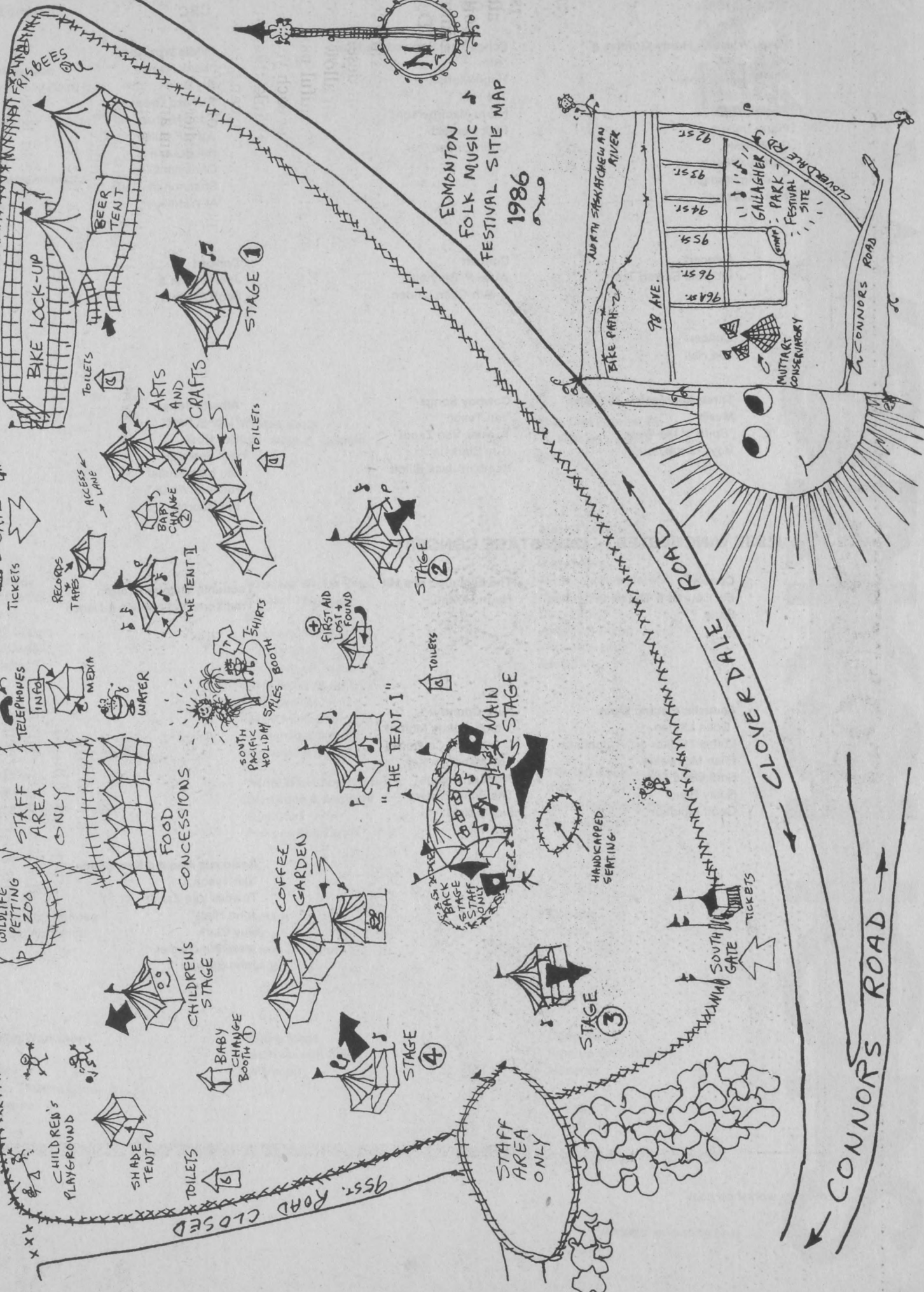
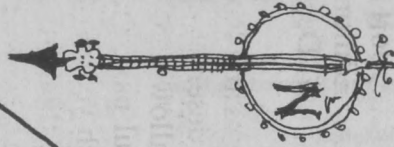
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STAGE 1

MOLSON'S

STAGE 2

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STAGE 3

CBC

11:00

Pipes, Whistles, Hurdy-Gurdies & More

*Cathal McConnell
Guy Bertrand
Eric Montbell
Pierre Imbert
Geoff Kelly
Christy O'Leary
Dave Richardson
John Coakley

Songs That Showed Me How

*Bim
Hugh Moffatt
Joe Hall
Norm MacPherson
Rick Neufeld
Colin Linden

Fiddle Workshop

*Mark Haines
Aly Bain
Richard Greene
Tony Michael
John P. Allen
Bill Bourne
Christian Oller
Shannon McDade
Al Widmeyer

12:00

Concert

Original Balkan Jam

Concert

Willie P. Bennett
with Colin Linden

Concert

John Steins &
Scott Sheerin

12:30

Concert

Joe Hall

1:00

Three Approaches to Celtic Music

*Spirit of the West
Boys of the Lough
Lo Jai

Cowboy Songs

*Ian Tyson
Townes Van Zandt
Guy Clark
Ramblin' Jack Elliott

Alberta Songs

*Lionel Rault
Bev Ross
Jim Serediak
Stu MacDougall
Richard White
Bill Bourne

1:30

2:05

JESSE WINCHESTER — MAIN STAGE CONCERT

3:00

Concert

Bill Bourne & The Jim Fitzgerald Band

The Evolution of a Hit

Hugh Moffatt

Toonuniq Theatre Group

Traditional Inuit Music & Dance

3:00

Acoustic/Electric Blues

*Colin Linden
Luther "Guitar Jr." Johnson
Ellen McIlwaine
Sunnyland Slim
Rusty Reed
Geoff Muldaur

Pure Country

*Hugh & Katy Moffatt
with The Cowtones
The Mandolin Kid
Richard Greene
The Smith Sisters
Lionel Rault

3:45

Anxiously Awaited New Songs

*Ian Tyson
Townes Van Zandt
John Hiatt
Guy Clark
Jesse Winchester
John Stewart

4:00

4:30

* denotes workshop host

STAGE 4

City of Edmonton

TENT 1

TENT 2



French Immersion

*McDade Family Band

Lo Jai

Gilbert Parent & Friends

Unusual Instruments

Lo Jai

Topical Songs

*Spirit of the West

Roy Bailey

The Smith Sisters

Eileen McGann

Brenda Baker

Write A Song

with Willie P. Bennett

What Do We Do With It Now? The Music Biz

*Richard Flohil
(publicist)

Colin Linden (artist)

Mark Moss (Sing Out!
magazine)

David McKerrell
(manager/agent)
and special guests

"Write What You Know"

Questions & Answers

Guy Clark

Townes Van Zandt

What Can Parents Do For Kids on a Rainy Day?

T.A.L.E.S

Alberta League to Encourage Storytellers

Tigge-Anne Anderson

Marie Anne McLean

Diane Zinyk

Jonathan Dixon

—for kids and
adults—

Tin Pan Alley — From Rag to Rock

Ian Whitcomb & Dick
Zimmerman

French Country Dances

Lo Jai & the Audience

Ballads

*Roy Bailey

Eileen McGann

Bill Bourne

Concert

Alpaka

Percussion Workshop

*Lo Jai

Jim Ross

Toonuniq Theatre Group &
the Audience

Open Stage

Sign up with Stage
Manager

Open Stage

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Manager

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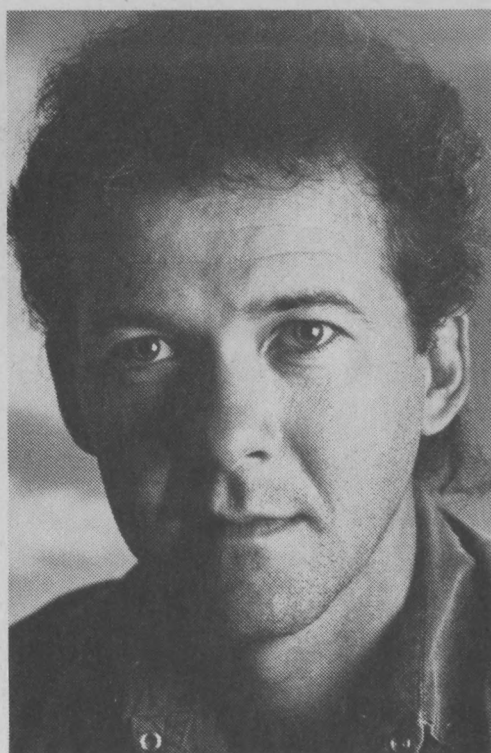
Ellen McIlwaine

Ellen is the finest "slide" player — male or female — you'll ever hear or see. She doesn't fit the mold of the typical blues guitarist — gender aside, she's also young and white. And her background hardly seems to have prepared her for her musical vocation, either. Although born in Nashville, Ellen was raised in Japan by Canadian missionary parents and taught herself music by listening to the radio.

She has come to her veteran and near-legendary status honestly — during the mid-sixties she honed her talents at the famed Cafe à Go Go, sharing the billing with the likes of the late Jimi Hendrix, Elvin Bishop and the late Muddy Waters.

Ellen has won critical acclaim and dazzled her audience around the world with her virtuosity on guitar and piano, her acrobatic, heart-rending vocals and her personable warmth and humor.

She is joined at the festival by Bohdan Hluszko, drums, and Kit Johnson, bass.



Murray McLauchlan

What does one say about Murray McLauchlan after all these years?

Well, if you're one of Canada's music critics, you might just be among the many who call Murray one of the great Canadian songwriters. On the other hand, if you're one of the million-and-a-half viewers who tuned into Murray's recent TV special *Floating*, you might say he's an adventurer with a keen eye for the unusual and a steady hand on the stick of a float plane. But then you may have seen him in concert, in which case you'd say that Murray is a great performer.

He's a winner of countless Juno awards and the writer and singer of such classics as *The Farmer's Song* and *Down by the Henry Moore*. He's a product of the '60s folk movement in Toronto's Yorkville Village and he established his musical presence in the early '70s and never relinquished it.

His latest album — his 15th — *Midnight Break* has been acclaimed as a landmark in his career.

Wherever you've seen him or heard him, you've got to agree that Murray is a pretty special talent.



Main Rhythm Section

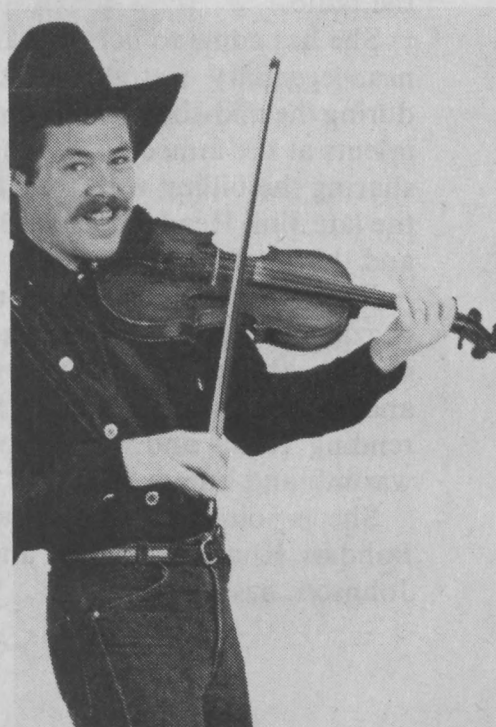
Kit Johnson and Bohdan Hluszko comprise one of this country's most versatile and busiest rhythm sections. They started playing together about 10 years ago with David Wilcox's Teddy Bears.

Bohdan plays drum with Albert's Hall Allstars which means he plays behind someone different almost every week. Recently that's included Etta James and Maria Muldaur.

Kit's credits as a bass player are equally impressive and include many of the the artists previously mentioned. He has also been a regular member of Chris De Burgh's band on international tours and currently plays with the Toronto calypso/soul group Compass.

Tony Michael

Edmonton-born Tony Michael loves the Edmonton Folk Music Festival. The last time this fiddle and mandolin player extraordinaire appeared here was with Diamond Joe White. At that time he also got a chance to trade licks and slides with some of his musical idols, such as Doug Dillard. The meeting led to a tour with Doug's band. Tony, who's been playing blues and bluegrass for some 10 years, has also performed with Bim and Foxglove. He has also toured extensively in Canada and the Southern United States.





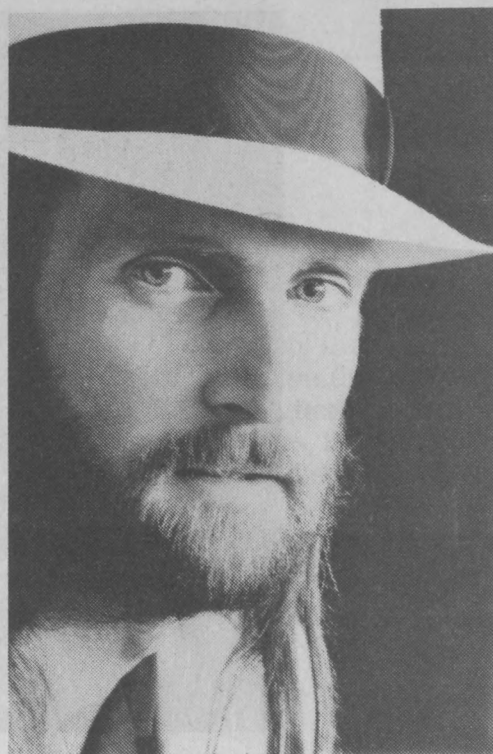
Katy Moffatt

Katy is no ordinary honky-tonk woman. She doesn't sing the bland hits of country radio. She knows her music, loves performing songs that aren't as well known as they should be, and has a bluesy voice that could melt the spurs off a passing bullrider.

Katy's recent nomination as one of five finalists in the Academy of Country Music's Best New Female Vocalist category comes as a long-overdue recognition of the petite Texan's talent and accomplishments.

Although she's without a record contract, and thus without an album or single, this has been one of the busiest and most eventful years in Katy's career. She's recently completed an extensive tour of Canada where she performed as a special guest with country superstars like Don Williams and Ricky Skaggs. While in Canada she also appeared on a number of television shows, including Ian Tyson's *Sun Country*, which is taped right here.

She has recorded two well-received albums and has appeared in two feature films, *Billy Jack* and *Hard Country*. Katy is currently working on her third solo album.



Hugh Moffatt

Not many songwriters can boast of starting their careers with a No. 1 record, but such is the case with Fort Worth native Hugh Moffatt.

Less than two years after setting up shop in Nashville's songwriting community, Hugh watched excitedly as his first song to be recorded — Ronnie Milsap's version of *Just in Case* — soared to the top of the country charts in 1975. Since that time his songs have been recorded by Alabama, Dolly Parton, Conway Twitty, Lacy J. Dalton, Johnny Rodriguez, Jerry Lee Lewis, the Nitty Gritty Dirt Band and many others.

Hugh lists his biggest writing success as Dalton's *Wild Turkey*, Alabama's *Words at Twenty Paces* and Rodriguez' *How Could I Love Her So Much?* in addition to his own *Old Flames* and *Just in Case*.

This major Nashville songwriter is joined by his sister Katy Moffatt and The Cowtones.



New Fish Creek

This is a band that combines traditional and modern influences into its adaption of bluegrass, folk and swing tunes. Ron Mercer supplies the powerful banjo-picking and subtle sounds of the dobro, as well as lead and tenor vocals. The sweet notes of Louise Moquin's fiddle can be heard throughout the band's repertoire. She also possesses a superb vocal range. Jim Malmberg is an accomplished and tasteful player on

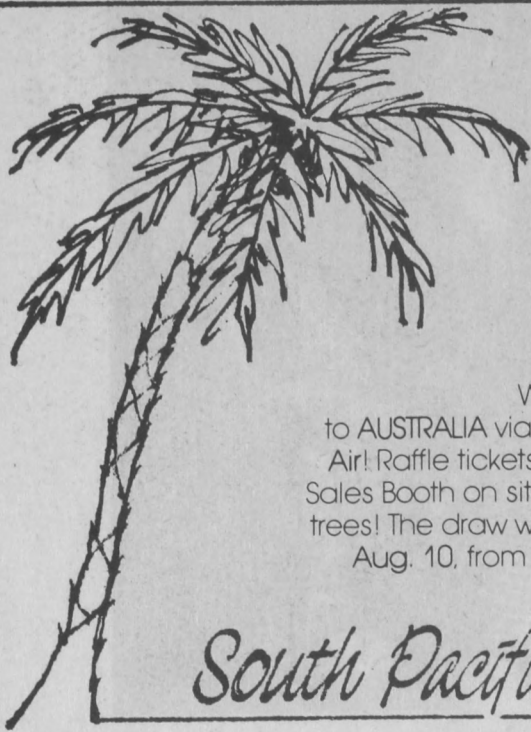
mandolin, mandola and guitar with strong lead and baritone vocals. Chuck Bulmer provides the solid bass behind the music and sings lead and baritone. Marty O'Byrne rounds out the sound with rhythm guitar, autoharp, mandolin, bodhran, and lead and tenor vocals.

New Fish Creek, an acoustic band of the '80s, with its roots in the past and one foot in the present, is guaranteed to get your toes tapping.

Rick Neufeld

Let's face it — Rick Neufeld wrote *Moody Manitoba Morning*! It's not nearly his best song; how about *Overnight Success*, *Nothing Changes*? He has a tour bus, which is pretty different for a folk singer, eh? Rick says, "I believe that I am the best songwriter ever born in Deloraine, Manitoba." He also plays good baseball.





Win two round-trip tickets to AUSTRALIA via HAWAII and FIJI with CP Air! Raffle tickets are now on sale at our Sales Booth on site. Just look for the palm trees! The draw will be made on Sunday, Aug. 10, from the Festival Main Stage.

South Pacific Holiday

Carry a piece of the Festival home with you this year! Custom designed T-shirts, muscle shirts, long- and short-sleeved sweats are available all weekend at our Sales Booth on site.

RAGTIME to ROLLING STONES



Ragtime to Rolling Stones, a weekly radio program on ACCESS NETWORK CKUA AM/FM, is broadcast at 8 p.m. on Tuesdays and repeated at 4:30 p.m. on Saturdays. It surveys the history of popular music from 1900 to 1970, and it is designed to help students in three Athabasca University humanities courses: Blues to Big Bands, 1900-1940; Bebop to Beatles; 1940-1970; and Advanced Studies in the History of Popular Music.

Athabasca University, 10324 Whyte Ave., Edmonton, Alberta T6E 1Z8. Telephone 432-1550 (Edmonton), 262-4522 (Calgary), 743-1846 (Fort McMurray), or toll-free 1-800-282-3904 (Athabasca).

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The Original Balkan Jam

The Original Balkan Jam is fast becoming Canada's leading band on the eclectic fringe.

Whether playing night clubs, folk festivals or street dances, The Original Balkan Jam has been proving their popularity and creating a demand for an almost unheard of musical genre.

The quintet's music, although steeped in the traditions of Eastern Europe, is delivered with a drive and vitality that is clearly 20th century. Drawn primarily from the gypsy and Klezmer traditions, this is music

that has power over people — a power that disregards ethnic origin and that makes people want to dance.

The Original Balkan Jam consists of David Harris on fiddle, bagpipes and recorder, Marty Reynard on accordion, flute, bouzouki, recorder, mandolin and vocals; Derek Hawksley on guitar, bouzouki, cymbalom and vocals; Alex Olson on string bass; and Pat Lawson on mandolin, bouzouki, fiddle and piano.

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**Gilbert Parent
& Amelia Kaminsky**

A native of Alberta's Peace River Country, industrial arts teacher Gilbert Parent began his stage career as a singer with La Gigue Electrique.

As a jig dancer he first danced with Les Bles d'Or and later with Les Danseurs de la Rivière Rouge. Since that time, however, he has formed his own Edmonton-based group, La Girandole.

Beside dancing up a storm, Gilbert can play a mean tune on guitar, harmonica, accordion and even a saw — but not all at once. He appears at our festival after a long run at Lab '86.

Born in Edmonton, Amelia Kaminsky began playing violin at the age of seven. She studies music

at the University of Alberta and Grant McEwan College and for several years taught both violin and piano.

During the past six years, however, she has travelled extensively across Canada collecting folk music compositions written for fiddle.

Amelia has entered many fiddle competitions and won the first prize at the Festival de Voyageur in Winnipeg earlier this year.

These two together bring alive the *joie de vivre* of French-Canadian culture.

Gilbert and Amelia will be joined by John Malone on accordion and Jay Kuchinski on banjo and fiddle.

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Prairie Oyster

Prairie Oyster is a truly exceptional live band with outstanding original material. The Toronto-based Prairie Oyster is one of the country's best new bands battering down the walls that have been dividing country and rock music.

Individually the Oysters have worked extensively with Sylvia Tyson, Sneezy Waters, the Dixie Flyers, Colleen Peterson, and Chris

Whiteley and Caitlin Hanford.

The sextet is making its first Alberta appearance this summer and is guaranteed to be a surprise hit at this year's festival.

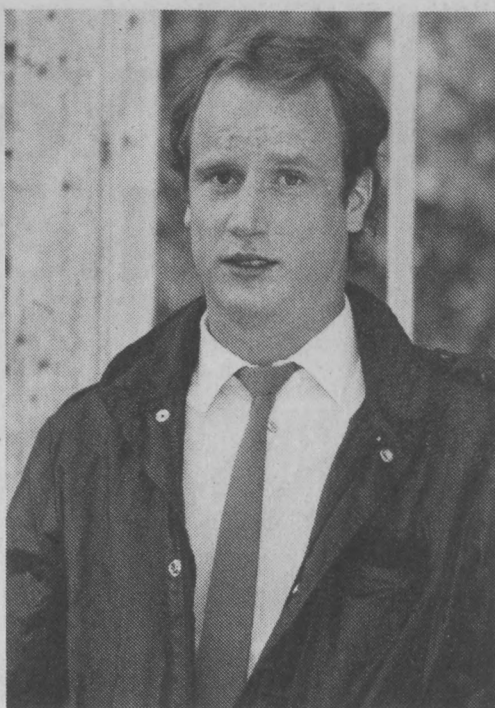
Prairie Oyster includes Joan Besen on piano and vocals; Mark French on drums; Russell DeCarle, bass and vocals; Keith Glass, guitar and vocals; Denis Delorme, steel; and John P. Allen, fiddle.



Lionel Rault

He has the good fortune of being born into a musical family. From the time he was knee-high to a grasshopper Lionel Rault was exposed to everything from calypso to western, and old jazz and swing standards to rock'n'roll.

Lionel got into the blues while playing with the Thunderbirds. Since then he has fronted a number of bands and sat in with established performers such as John Mayall, Bo Diddley, Leon Redbone, Downchild and a host of others. These days he's often seen fronting the Lionel Rault Band.



Rusty Reed

Rusty has spent the better part of this decade banging on drums before becoming inspired to play the harmonica. Hearing the likes of Walter Hornton, Little Walter Jacobs, Sonny Boy Williamson and Paul Butterfield was enough to direct his musical interests. And in four year's time he has gone from sitting in at the local Saturday afternoon blues jam sessions at the Ambassador and the Commercial to backing the likes of Otis Rush, Spencer Davis and K.D. Lang and the Reclines.

While lending support to well-known performers appearing in Edmonton, Rusty has also been developing his own identifiable sound by fusing the blues with straight rock'n'rock accented with dashes of the bossa nova and Caribbean influences.



Bev Ross

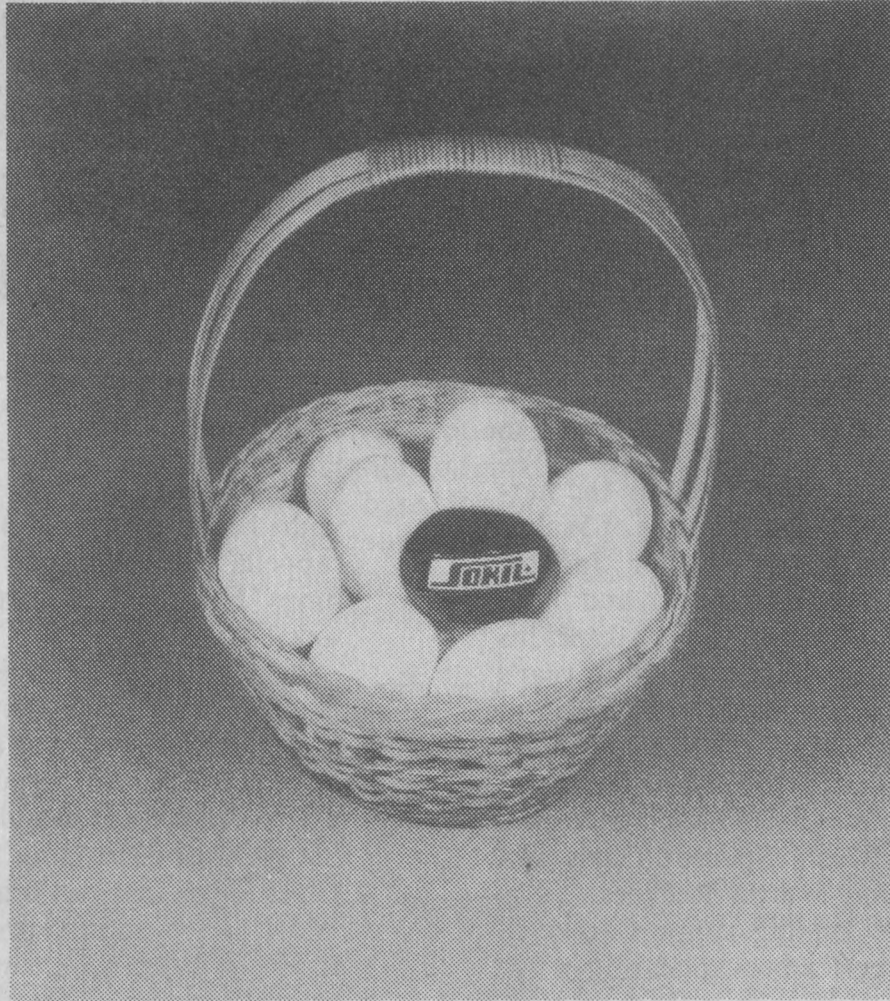
Bev Ross is an artist whose breadth of experience has carried her far. And she's just as likely to capture your heart with a straight up a cappella tune as she is to tickle your funny bone with a witty song of social satire.

Born and raised in Edmonton, Bev began her professional musical career in high school as a founding member of the folk group Manna, which toured Canada and the United States before disbanding. Since those heady days Bev has branched out into broadcasting and print journalism while maintaining a high musical profile composing for theatre and film as well as performing on the club circuit.

Drawing on her wide musical and stage experience and her talents as a keyboard player, Bev brings a freshness to the art of songwriting. Her songs explore Canadian life — the dreams, myths and foibles that make up our collective character.

She is making her festival appearance backed by Cliff Minchau on bass, Jim Ross on drums and Ian Birse on guitar.

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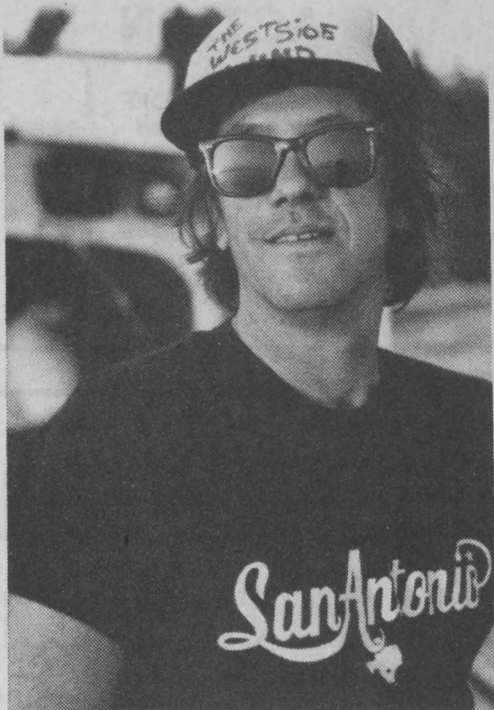
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Doug Sahm

He's one of the most accomplished and versatile musicians to emerge from Texas in the last 25 years. Born in San Antonio, Doug began singing in public at the age of five and before he celebrated his seventh birthday he was playing triple-neck steel guitar, mandolin, fiddle and guitar. He was an acknowledged Texas country star and recorded his first single at the age of 12.

Doug's interest in country music diminished after he saw Elvis Presley and discovered black music, including rock'n'roll records of Little Richard and Fats Domino. During his teens Doug had several bands and recorded a number of singles. It wasn't until 1964 that Doug teamed up with Augie Meyers and the legendary Texan record producer Huey Meaux. The union resulted in the formation of the Sir Douglas Quintet and the group's first international hit *She's About a Mover*.

Doug has since followed that hit song with others *Mendocino*, *Stoned Faces Don't Lie*, *The Rains Came* and *Dynamite Woman* — as well as about a dozen albums.



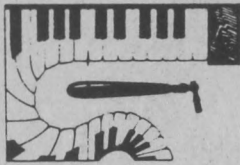
Jim Serediak

The combination of classical training, a communicative voice and strong lyrics make Jim Serediak a distinctive performer and a real listening pleasure.

Having grown up in rural Alberta, Jim's music and lyrics reflect the sounds and sensations of the land and nature he has experienced. His musical expression found root here at an early age. A desire for formal musical training and a career in music brought Jim to Edmonton in the late '70s. Here he studied composition and guitar with the highly-respected and well-known classical guitarist Andrew Creaghan.

Over the past several years Jim has appeared at countless concerts and festivals and his unique and fluid guitar style and impassioned voice have dazzled the audience.

For this festival appearance Jim is accompanied by Jamie Philt on guitar and dulcimer, Jim Ross on drums and John Towill on electric bass.



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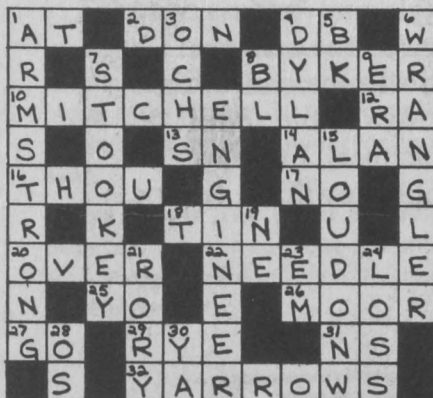
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The Smith Sisters

Debi and Megan Smith are best known for their striking sibling harmonies and their prowess on an array of instruments — guitar, dulcimer, autoharp, saxophone, penny whistle, Irish hand drum, kabasa and kazoo. They're only half joking when they called their blend of original, contemporary, traditional and Celtic music "fusion folk."

Said to be discovered by the late Merle Watson, The Smith Sisters have been featured on National Pub-

lic Radio, Radio Smithsonian and the Voice of America. The duo was also featured on Nashville Network TV.

In the summer of '84 the sisters from Washington, D.C. released their first album and toured the Soviet Union through the auspices of the Forum for U.S.-Soviet Dialogue.

Their second album, produced by Merle Watson, has just been released.

Doc Myles Snow

He bills himself as a clown-magician of no fixed address, however, for the next three days Doc Myles Snow will hold court at the Edmonton Folk Music Festival.

Doc is a magician who weaves his magic and is sure to hold children of all ages spellbound by his humor and amazing feats.

In addition to performing on the children's stage, Doc is often seen wandering throughout the festival site and he's quick to open his bag of magic tricks wherever a few might gather and be mesmerized by his intriguing performance.





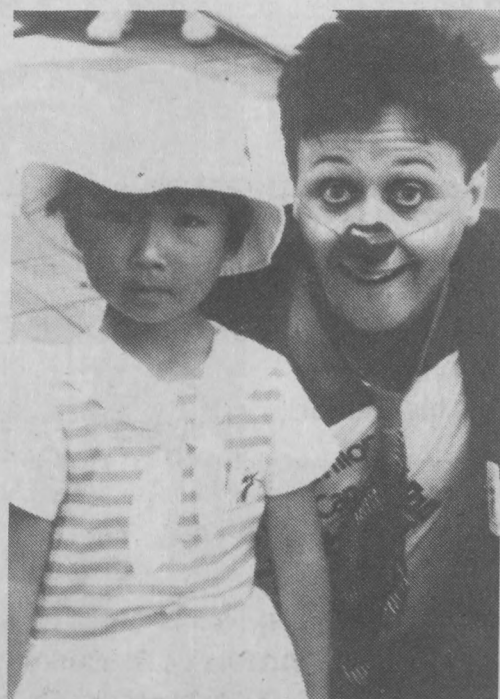
Spirit of the West

The lads have a unique sound blending the traditional Celtic, the message of folk and the energy of rock in the trio's brilliant original songs — kind of like the Clash meeting the Dubliners at the Canada Pavilion of Expo.

Hailing from the shores of North Vancouver, Spirit of the West comprises of John Mann on guitar, bones, glockenspiel, bass and bodhran; Geoff Kelly on Celtic flute, whistles, bodhran, bass and har-

monica; and J. Knutson on guitar, bouzouki, bass and percussion.

It's always a pleasure to discover a great new act and then watch that act continue to grow and create in every way. Spirit of the West were the surprise hit "new act" of last year's festival. This summer they have had the same impact on festivals in Winnipeg, Calgary, Canmore, Jasper and the North Country Fair. Audiences are moved by their infectious energy.



Small Change

Small Change achieved considerable critical notoriety and got lots of laughs with the hit clown show Hazard and Darlene at the Fringe Theatre a few years ago. The show was taken on a tour including performances at the original Fringe in Edinburgh, Scotland.

Small Change is headed by Jan Henderson, a clown extraordinaire, who has entertained children and the young at heart for the last decade. She's convinced that clowns exist "to uncover the potential clown" in each of us, so join in.



John Steins & Scott Sheerin

With a guitar and a flute, John Steins and Scott Sheerin can conjure up ice on a window, spring thaw on the Yukon River, a spectacular sunset, or the lonely Yukon night. Their music is mystical and magical. Ken Bloom has called John "one of the most important Canadian composers."

John is a multi-talented artist who loves the peace and quiet of the Yukon wilderness. He spent part of his youth in the Ontario music scene, then headed north to find a new life

and renewed musical inspiration.

Scott is a special kind of performer. He's a natural musician. He plays intuitively and is comfortable in almost any musical idiom. He attended the Berklee College of Music in 1972 and spent the next several years as part of the avant-garde music scene in Boston.

These two musicians came together by accident, but there's nothing accidental in the way they perform.

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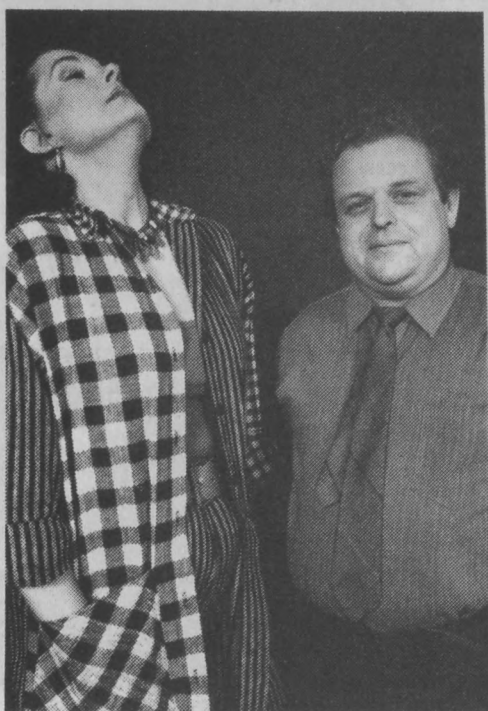
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Bruce Steele

Appearing at every major Canadian folk festival from Newfoundland to Vancouver Island during the past 10 years makes Bruce Steele a veteran folkie. Yet you'll rarely find him carrying an instrument, never mind playing it in public, or appearing on stage, unless it's to introduce a performer. Bruce is a chronicler of these summertime gatherings and he's to be found wandering the festival site with a tape recorder.

The Toronto-based writer-broadcaster-producer has done numerous — over 200 at last count — documentaries for CBC radio, has produced *Anybody Home?*, *Variety Tonight*, *Morningside*, and the *Entertainers* for Canada's national public radio network, has hosted the National Rockwork Company, and has served as a music consultant to numerous performers, including some folk festivals.

Bruce will act as one of the emcees at this year's Edmonton Folk Music Festival and will be taking part in several workshops.



John Stewart

His musical roots run deep and he has spent a lifetime writing and recording songs that chronicle the unique American culture.

At 19 years of age John recorded his first album and had several of his songs recorded by the Kingston Trio — a group he joined in 1961. During the next seven years the Trio released more than a dozen albums, which included hits like *Where Have All the Flowers Gone*, *The Reverend Mister Black* and *Greenback Dollar*.

John left the Trio in 1968 and has since established a worldwide following based on about 16 solo albums and numerous hits made famous by other performers. His *Daydream Believer* was recorded by The Monkees and sold five million copies; the same song was also recorded by Canada's Anne Murray who sold a few million more copies of the popular tune. John himself topped the charts earlier this decade with hits like *Gold*, *Midnight Wind* and *Lost Her in the Sun*.

It's our pleasure to welcome John and bassist Dave Bati to their first Canadian festival. Our thanks to CBC's *Simply Folk* for making this possible.



Sunnyland Slim

Sunnyland Slim was once described as "the father figure to a generation of blues pianists." Born in Mississippi, Sunnyland Slim first came to Chicago during the early '30s and by then the itinerant blues player was a veteran of the tough Southern black music circuit. During the '30s and '40s he wandered in and out of Chicago where he performed with such greats as Sonny Roy Williamson, Big Bill Broonzy and Lonnie Johnson. Between the post-war period and the time the folk and blues revival of the '60s, Sunnyland Slim recorded over 80 albums and worked with people like Willie Dixon, Big Mama Thornton, Muddy Waters, Little Walter and anyone else who made it into the Blues Who's Who.

Just a month shy of celebrating his 79th birthday, this legendary pianist has had a tremendous influence on the development of the "Chicago blues style." He's not only played with the best, but he's also discovered some of the better-known blues stylists of this era. It was Sunnyland Slim who first brought the late Muddy Waters to the attention of Chess Records, which remains the primary blues record label.



Gene Taylor

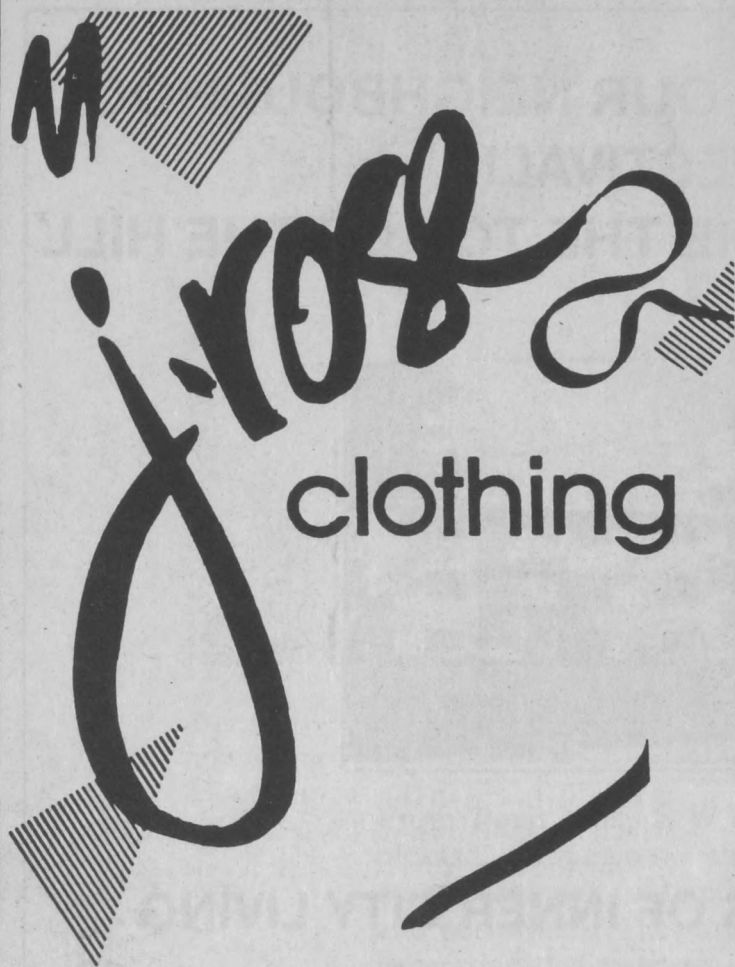
He's a piano player and a singer who is solidly based in the "roots music" which has marked a steady following during the past few years. This is due in part to the popularity of such bands as The Fabulous Thunderbirds from Texas, The Blasters and Los Lobos from California.

Growing up in southeast Los Angeles and influenced by a boogie-woogie playing pianist, Gene began making a name for himself as a blues pianist and singer. In 1974 he joined the famed blues-rockers Canned Heat and stayed with the band for two years.

In 1981 Gene joined the Los Angeles-based "roots-rock" band The Blasters, which had been formed by long-time friends a few years earlier. He played with the band for five years and recorded four albums. While with the Blasters he also found time to work with Big Joe Turner, The James Harman Band, Hank Ballard, Dwight Yoakam and the late Rick Nelson.

This powerful and convincing pianist and singer is soloing again.

He'll also be appearing with Doug Sahm, Lowell Fulson and Amos Garrett at this year's festival.



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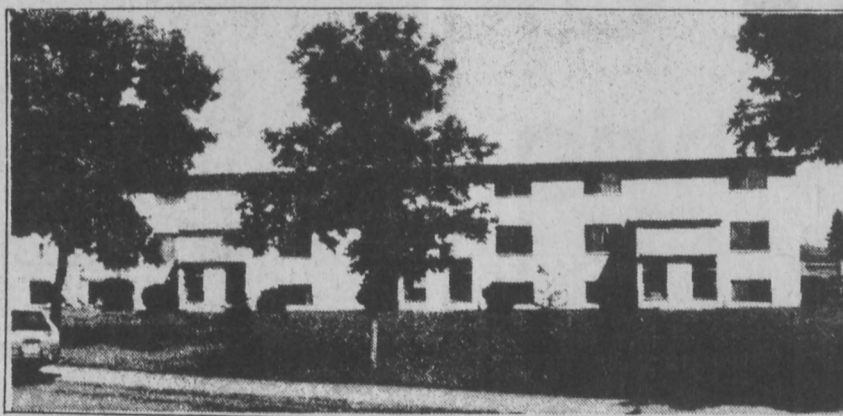
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Toonuniq (Inuit) Theatre Group

From Pond Inlet, N.W.T. we are pleased to welcome this eight-member company of Inuit musicians and performers. They are a young generation dedicated to perserving their traditional folk music and dancing. Throughout the weekend they will be demonstrating throat music, chants, 'Ajajao' singing and drum dancing. At 3:00 on Sunday the group will present the 30-minute play *Changes*. Fresh from Expo '86, *Changes* gives an inside look at

Inuit tradition and culture before and during contact with white civilization and how changes have affected culture and the people. The play also provides insights into the cultural expressions of the Inuit through such activities as throat-singing, drum-dancing, and Northern games. It also examines traditional religion — Shamanism and the introduction of Christianity, life on the land, seal hunting and the effects of trading on traditional life.

T.A.L.E.S

The Alberta League to Encourage Storytellers is stepping out into the festival arena for the first time since it was formed in 1982.

T.A.L.E.S is designed to seek out storytellers lurking in homes and communities throughout Alberta, and to encourage these spinners of tales to share their stories with a wider audience. Our emphasis is on traditional storytelling as well as

how storytelling is used in its many different forms.

This year we have four storytellers — Tigge-Anne Andersen, Jonathan Dixon, Marie Anne McLean and Diane Zinyk — who are coming out of their cocoons and hope you will enjoy them for an hour to hear and swap stories which range from the sublime to the ridiculous.



Ian Tyson

It's been a long haul for Ian Tyson since he was a struggling songwriter in the early '60s when he penned the classic song *Four Strong Winds*.

He's had moments of glory and periods when he's turned his back on music to concentrate on ranching. Today Ian is one of those rare artists who has perfectly fused his lifestyle and his music.

Ian lives on a ranch near Longview, southwest of High River, where he raises cutting horses and keeps in touch with the fast fading cowboy way of life. That's the lifestyle explored in his last two albums

— possible the best country recordings pressed in the last few years.

As a result of his return to the roots-oriented music, Ian is back on the country music circuit and making his first appearance at the Edmonton Folk Music Festival. Performing with Ian are the Chinook Arch Riders: Tom Moon on drums; Cindy Church on vocals; Randy Fournier on bass and vocals; Nathan Tinkham on lead guitar; and Stan Stewart on steel guitar.

The cowboy crooner of Ian and Sylvia fame can also be seen on CFRN's Sun Country every week.

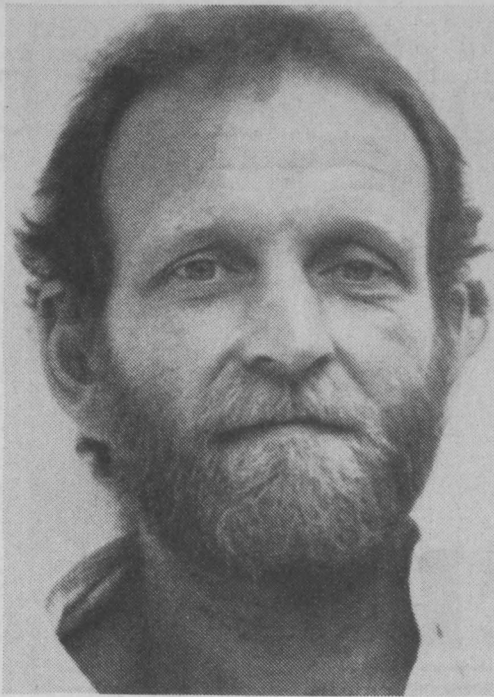


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Valdy

Valdy has been described as “true Canadiana, as beloved in Prince George as in Truro for his soothing voice, homespun good humor and his sincere songs of the simple life.”

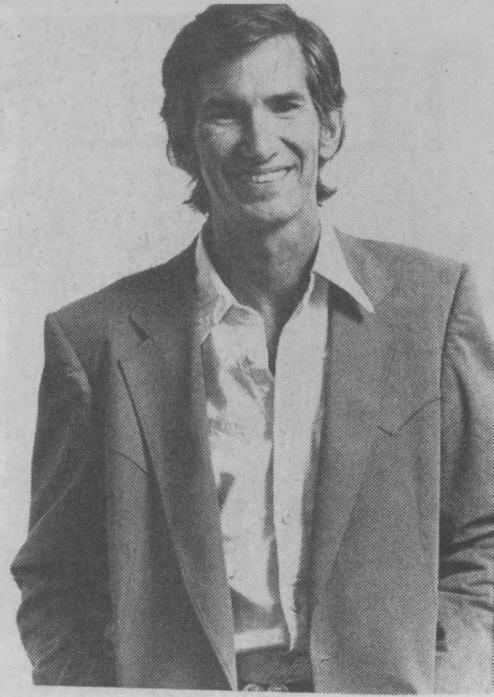
Fifteen years and some 10 albums after he began his professional career as a troubadour, this prolific singer and songwriter continues to criss-cross Canada on a touring schedule that would make even the heartiest of travellers dizzy.

Valdy’s music is diverse, encompassing folk, pop, country and rock. His trademark, his amiable laid-back and personable stage presence, has helped to make him one of the best-loved performers on the folk festival circuit.

Whether he sits alone with his guitar or he’s playing with some of the country’s best musicians, Valdy sets a standard — as a performer and recording artist — that’s hard to match.

He’s not a celebrity — at least he doesn’t act like one — but there’s no doubt he’s a Canadian music institution.

Valdy will be joined by Norm MacPherson, guitar, and Connie LeBeau, bass.



Townes Van Zandt

He’s been described as “the father of Texas folk” . . . “premier poet of the time” . . . “the best writer in the country genre” . . . and as “the most influential writer to come out of Texas.” Fellow singer-songwriter Guy Clark says he’s a “questionable character” whose unique approach to life and songwriting changed his own course.

Townes is the classic example of the rambling troubadour with impeccable songwriting credentials. Back in Houston he hung out with the likes of Mickey Newbury, Clark and Jerry Jeff Walker.

He has released more than a half-dozen critically-acclaimed albums and he’s best known for such songs as *Pancho and Lefty*, *If I Needed You*, *None but the Rain* and *No Place to Fall*. His songs have been done by Emmylou Harris, Doc Watson, Robin and Linda Williams, Hoyt Axton, Willie Nelson, Merle Haggard, Don Williams and others.

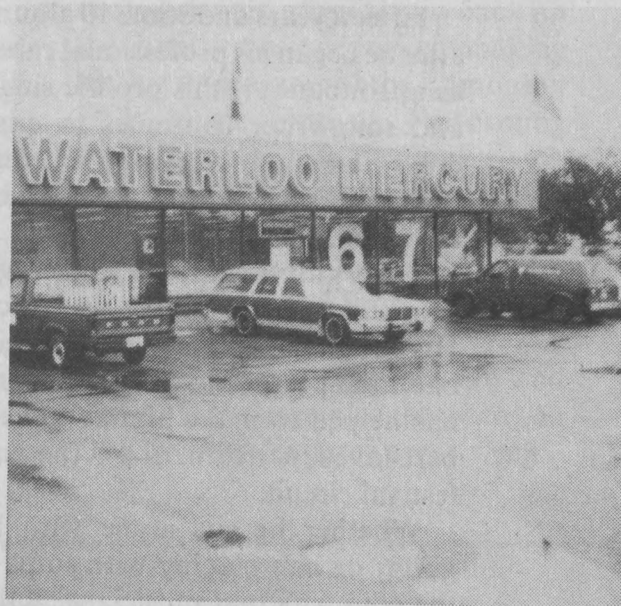
On stage Townes is a mesmerizing performer who retains a calm and courtly pace. Although renowned for his crazy, carousing barroom escapades, he seems to speak from a well of infinite gentleness, tenderness and wisdom.

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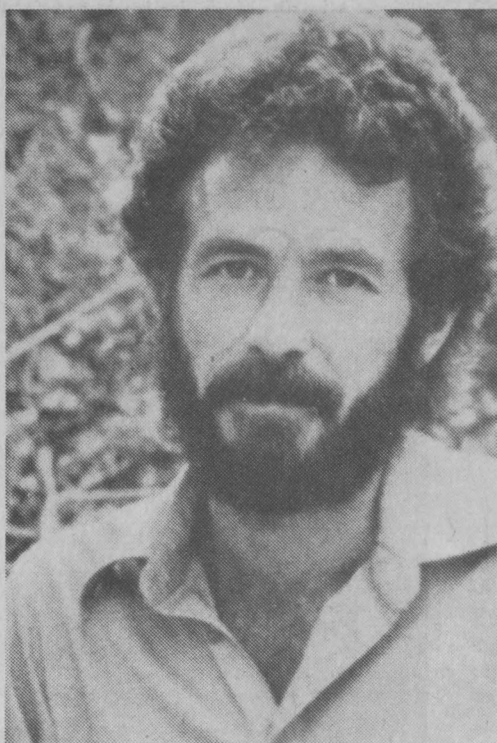


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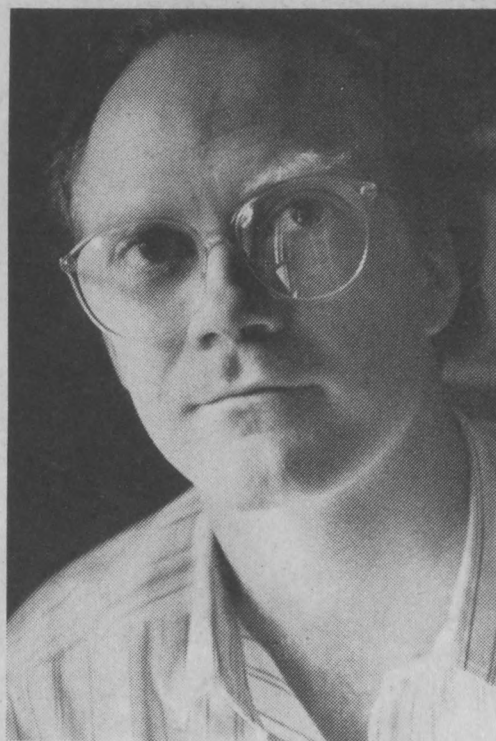
Jesse Winchester

Jesse Winchester is an artist whose past is rich in musical experience. Jesse was first brought into the limelight by Robbie Robertson and The Band in the late '60s. Robertson produced his first album and The Band backed him up. Since that time Jesse has established himself as an innovative and much acclaimed artist.

Jesse's music brings the listeners in touch with themselves and can deliver subtle humor with a deft and dry wit, while maintaining a sense of perspective in a sometimes chaotic world. He offers an experience of music rarely enjoyed today — foot-tapping songs with lyrics that provoke a happy introspection of ourselves and society.

Songs penned by the Tennessee-reared tunesmith have been recorded and popularized by Nicolette (Rhumba Girl) Larson, Tim (Yankee Lady) Hardin, Stoney Edwards, Joan Baez and Colleen Peterson, Emmylou Harris, Wilson Pickett, the Everly Brothers and dozens of others.

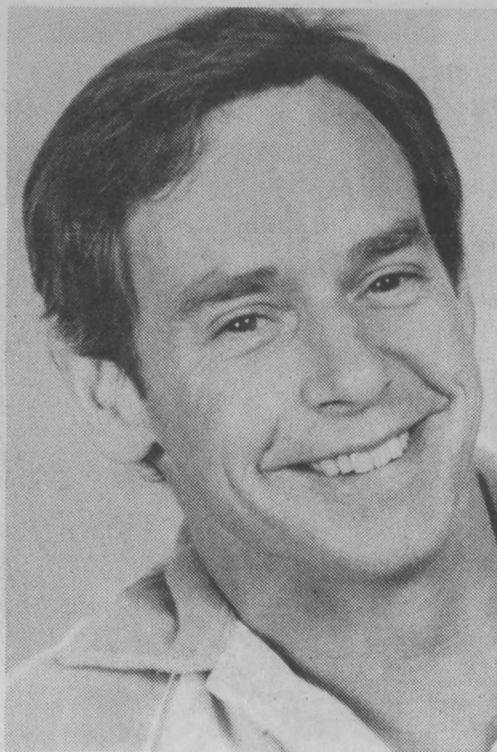
Jesse's *Brand New Tennessee Waltz* has become a country-folk classic.



Richard White

Edmonton singer-songwriter Richard White has been performing throughout Western Canada for over 10 years. He has played at folk clubs and festivals from Thunder Bay to Dawson City, appeared numerous times on CBC radio and recorded three albums of original material. In recent years, Richard has been concentrating on writing musical settings for the poetry of Stephan G. Stephansson, the renowned turn-of-the-century Icelandic pioneer and poet. He released an album of this material in 1985, and earlier this summer he performed his show of Stephansson poems and letters — Poet of the Rocky Mountains — as part of the Folklife series at Expo 86. Richard is originally from London, Ontario, but has been living in Edmonton since 1972.

Richard will be joined by Gaye Delorme for his concert.



Ian Whitcomb

His fascination with American popular music began during his years as a history major at Trinity College in Dublin. In 1965 he wrote and recorded *You Turn Me On*, which made him an overnight American rock'n'roll idol.

While touring the country with rock shows he began studying the roots of popular music — especially ragtime and the early composers of Tin Pan Alley fame. And in 1966 he forsook his career as a rock star to research and perform the forgotten music of Tin Pan Alley and to compose his own rags and songs in the tradition of the great Alley men.

Ian has also written many books including *After the Ball*. The best-selling history of pop music is a required text for many college social history courses.

Together with Richard Zimmerman, he will take you on a musical journey through five decades of the century. The duo has been featured at jazz and ragtime festivals from St. Louis to the Gold Coast of Australia, and in 1983 they appeared at the prestigious Montreux Jazz Festival in Switzerland.



Richard Zimmerman

For Richard, the ragtime revival began in 1954 when, as a high school student, he first heard a ragtime recording on the hit parade. After laboriously learning it from the record, to the horror of his classical music teacher, he stumbled upon a tattered rag in an old pile of sheet music. Thereafter he was completely captivated by ragtime.

While a student at Stanford University he collected many original pieces of early ragtime and made frequent appearances spreading the ragtime sound. He sought out and interviewed surviving ragtime pioneers while he mastered many piano styles of early popular music.

Together with Ian Whitcomb, he will take you on a fabulous musical journey which begins in the 1890s. The duo has appeared at jazz and ragtime festivals from St. Louis to the Gold Coast of Australia and in 1983 they performed at the prestigious Montreux Jazz Festival in Switzerland.

We're proud to welcome Ian and Richard to Edmonton for their first appearance at our folk festival.



Tin Pan Alley

Ian Whitcomb and Richard Zimmerman conduct a musical journey through five decades beginning somewhere in the 1890s.

With the aid of American popular songs, performed by the pair on piano, ukulele and voice, they throw light on such diverse topics as suffragettes, *That Ragtime Suffragette*; the First World War, *Keep Your Head Down*, *Fritzie Boy*; Lindbergh's famous trans-Atlantic flight, *Lindbergh, Eagle of the U.S.A.*; and the movies, *Take Your Girlie to the Movies If You Can't Make Love at Home*.

Topical songs are only one aspect of a great body of work produced by Tin Pan Alley writers. And what was that, you ask? Whitcomb explains, telling how in the 1890s a canny bunch of go-ahead artists/businessmen set out to provide Americans with ready-made songs for all occasions. They tapped the feelings of the common man and sold them back to him in song form. And in doing so they sometimes created mini-works of musical art. We now call them "standards" and they include such songs as *My Melancholy Baby*, *All Alone*, *Brother Can You Spare a Dime*. . . .

The new Alley sound which first electrified the world was America's own native ragtime. Zimmerman's piano explores the many styles and moods

of this exciting music as it evolved over a 25-year period from Scott Joplin to Zez Confrey.

The Alley men, whose ranks include such names as Irving Berlin, Gus Kahn, Richard Whiting, Walter Donaldson, Harry Warren and even George Gershwin, covered almost every topic under the sun — and even some from under a cloak of darkness, *Masculine Women and Feminine Men*. Many times they missed, but when they hit and sold in the millions then they echoed the sentiments of the masses in a manner that the practitioners of serious high art would have liked to emulate. The Alley men were truly Vox Populi.

From the 1890s until the 1950s this tight group of men provided America's songs — and the world's songs. Indeed they helped spread American popular culture around the globe. But in the '50s the Alley as successfully invaded by the barbarians of rock'n'roll and the age of the well-turned mass-produced song was over.

The Alley men at their best reflected and affected the life of the ordinary man and they did it with gusto, humor, sentiment and hummable tunes. Their songs are an index of their time and a solace to our weary '80s minds and hearts.

Whitcomb and Zimmerman's short journey through Tin Pan Alley is both entertaining and educational.

Discography

Roy Bailey

Freedom Peacefully, Fuse
Hard Time, Fuse
New Bell Wake, Fuse
Roy Bailey, Trailer
Love, Loneliness And Laundry, Fuse
That's The Way It's Got To Be, Fuse

Willie P. Bennett

Trying To Start Out Clean, Woodshed
Hobo's Taunt, Woodshed
Blackie And The Rodeo King, Woodshed
The Lucky Ones, Woodshed

Bim

Kid Full Of Dreams, Casino
Raincheck On Misery, Casino
Thistles, Electra
Anything You Want, Stony Plain
Christmas Album With Connie Kaldor

The Boys Of The Lough

The Boys Of The Lough, Shanchie
Second Album, Rounder
Recorded Live, Philo
Lochaber No More, Philo
The Piper's Broken Finger, Philo
Good Friends, Good Music, Philo
Wish You Were Here, Flying Fish
Regrouped, Flying Fish
In The Tradition, Flying Fish
Open Road, Flying Fish
Aly Bain, Whirlie
Cathal McConnell, Flying Fish

The Robert Cray Band

Who's Been Talking, Tomato
All Night Long, P-Vine (Japan)
Bad Influence, High Tone
False Accusations, Stony Plain

Guy Clark

Better Days, Warners
Guy Clark, Warners
The South Coast Of Mexico, Warners
Old No. 1, RCA
Texas Cookin', RCA
Panama Red VRPS

Donovan

What's Bin Did
Fairy Tale
Sunshine Superman
Mellow Yellow
Hurdy Gurdy Man
Gift From A Flower To A Garden
(2-record set)
Open Road
HMS Donovan
Donovan In Concert
Barabajagal
Cosmic Worlds
Essence To Essence
7-Tease
Slow Down World
Neutronica
The File Series (2-record set)
Golden Hour Of Donovan
Like It Is
Love Is Only Feeling

Ramblin' Jack Elliott

The Essential Jack Elliott, Vanguard
Ramblin' Jack Elliott, Prestige
Country Style, Prestige
Sings The Songs Of Woody Guthrie,
Prestige
Ramblin' Jack Elliott, Vanguard
Sings Woody Guthrie & Jimmie Rodgers,
Monitor

Mimi Farina

Celebrations For A Grey Day, Vanguard
Reflections In A Crystal Wind, Vanguard
Best Of Richard And Mimi Farina,
Vanguard
Memories, Vanguard
Take Heart, Vanguard
Bread & Roses Festival Of Music, Fantasy
Records

Lowell Fulson

Everyday I Have The Blues, Nashville
Hung Down Head, Chess
Lowell Fulson, Kent
Lowell Fulson (Early Recordings),
Arhoolie
Now, Kent
Tramp, Kent



Amos Garrett

Geoff Muldaur & Amos Garrett,
Stony Plain
Go Cat Go, Stony Plain
Am Behavin', Stony Plain

Mark Haines & The Zippers

Radio Jungle, Stony Plain

Paul Hann

The Acme Sausage Company, Access
A Fine White Thread, London
Another Tumbleweed, Stony Plain
Paul Hann, Stony Plain
High Test, Stony Plain
Hometown Hero, CTL
Ice Cream Sneakers, Mudpie/Almada
The Brand New Boogaloo Zoo, Mudpie
Records

John Hiatt

All Of A Sudden, Geffen
Riding With The King, Geffen
Warming Up The Ice Age, Geffen

Iowa Rose

Steppin' Out, Checkered Records
Yellow Roses, Checkered Records

Luther "Guitar Junior" Johnson

Doin' The Sugar Too, Stony Plain
Come On Home (with the Muddy Waters
Blues Band), Douglas

Colin Linden

Colin Linden, Woodshed
Colin Linden, Live, Ready Records
The Immortals, Stony Plain

Ellen McIlwaine

Fear Itself, Paramount
Honky Tonk Angel, Polydor
We The People, Polydor
The Guitar Album, Polydor
The Real Ellen McIlwaine, Kot'ai/United
Artists
Ellen McIlwaine, United Artists
Everybody Needs It, Blind Pig Records

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 Murray McLauchlan, True North
 Day To Day Dust, True North
 Sweeping The Spotlight Away,
 True North
 Only The Silence Remains, True North
 Boulevard, True North
 Hard Rock Town, True North
 Greatest Hits, True North
 Whispering Rain, True North
 Into A Mystery, True North
 Storm Warning, True North
 Windows, True North
 Timberline, True North
 Heroes, True North
 Midnight Break, True North

Geoff Muldaur

Geoff Muldaur, Prestige
 Sleepy Man Blues, Prestige
 Is Having A Wonderful Time, Reprise
 Motion, Reprise
 Geoff Muldaur & Amos Garrett, Flying
 Fish
 Blues Boy, Flying Fish
 Pottery Pie (with Maria Muldaur),
 Reprise
 Sweet Potatoes (with Maria Muldaur),
 Warner
 Better Days, Bearsville
 It All Comes Back, Bearsville
 Jim Kweskin And The Jug Band,
 Jug Band Music, Vanguard
 Relax Your Mind,
 Garden of Joy, Reprise
 Best Of Jim Kweskin And The Jug Band
 Whatever Happened To Those Good Old
 Days
 Jim Kweskin's America, Reprise
 See Reverse Side For Title, Vanguard

Rick Neufeld

Manitoba Songs, Prairie Dog
 Prairie Dog, RCA

Prairie Oyster

Prairie Oyster, Stony Plain

Bev Ross

Leap Of Faith, Bilby Music

Doug Sahm

(of the Sir Douglas Quintet)

Groover's Paradise, Warners
 Border Wave, Chrylis
 Quintessence, Stony Plain
 Midnight Sun, Stony Plain
 Rio Medina, Stony Plain
 Best Of Sir Douglas Quintet, Tribe
 Mendocino, Smash
 1 Plus 1 Plus 1 Equals 4, Philips
 Rough Edges, Mercury
 Sir Douglas Quintet Plus 2 Equals Honky
 Blues, Smash
 Together After Five, Smash

John Stewart

Signals Through The Glass With Buffy
 Ford, Capitol
 California Bloodlines, Capitol
 Willard, Capitol
 The Lonesome Picker Rides Again,
 Warner Bros.
 Sunstorm, Warner Bros.
 Cannons In The Rain, RCA
 The Phoenix Concerts (2 records), RCA
 Wingless Angels, RCA
 Fire In The Wind, RSO
 Bombs Away Dream Babies, RSO
 Dream Babies Go Hollywood, RSO
 Revenge Of The Budgie With Nick
 Reynolds, Mini-LP Takoma
 Blondes, Allegiance
 Trancas, Affordable Dreams
 Centennial, Homecoming
 The Last Campaign, Homecoming

The Cumberland Three

(John Stewart, John Montgomery, Gil Robbins)

Folk Scene, USA, Roulette
 Civil War Almanac: The Yankees,
 Roulette
 Civil War Almanac: The Rebels,
 Roulette

The Kingston Trio

(John Stewart, Nick Reynolds, Bob Shane)

Close-Up, Capitol
 College Concert, Capitol
 Something Special, Capitol
 New Frontier, Capitol
 #16, Capitol
 Sunny Side, Capitol
 Time To Think, Capitol
 Back In Town, Capitol
 The Kingston Trio, Decca
 Stay Awhile, Decca
 Somethin' Else, Decca
 Children Of The Morning, Decca
 Once Upon A Time, Tetragrammation



The Smith Sisters

Bluebird, Flying Fish

Spirit Of The West

Spirit Of The West, Triniti

John Steins & Scott Sheerin

Midnight Light, River Town
In The Tradition, River Town
Farrago Live '81, River Town

Sunnyland Slim

Blues Masters Vol. 8, Blue Horizon
Slim's Got His Thing Goin' On, World Pacific
Sunnyland Slim Plays Ragtime Blues, Bluesway
Chicago Jump, Red Beans
Sunnyland Train, Red Beans

Gene Taylor

Handmade, Spindletop (US), Stony Plain (Canada)
With The Blasters
Hardline, Slash/Warner Brothers
Streets Of Fire, MCA
Non Fiction, Slash/Warner Brothers
Over There, Slash/Warner Brothers
The Blasters, Slash/Warner Brothers

Ian Tyson

Old Corrals And Sagebrush, CBS
Ian Tyson, CBS
Chase The Devil, CBS
Ol' Eon, A&M
Ian & Sylvia, Vanguard
Four Strong Winds, Vanguard
Early Morning Rain, Vanguard
Lovin' Sound, MGM
Northern Journey, Vanguard
Play One More, Vanguard
So Much For Dreaming, Vanguard
Best Of Ian And Sylvia, Vanguard
Full Circle, Vanguard

Valdy

Country Man, A&M
Landscapes, A&M
Family Gathering, A&M
Valdy & The Hometown Band, A&M
Hot Rocks, A&M
Renaissance, A&M
Dirty Old Man, A&M
Sister, I Love You, A&M
Valdy's Kids Records, Sloth

Townes Van Zandt

For The Sake Of The Song, Tomato
Our Mother The Mountain, Tomato
Townes Van Zandt, Tomato
Delta Mama Blues, Tomato
High, Low And Inbetween, Tomato
The Late, Great Townes Van Zandt, Tomato
Live At The Old Quarter, Tomato

Ian Whitcomb

Crooner Blues, First American
Ian Whitcomb Mod, Mod Music Hall, Tower
Sock Me Some Rock, Tower
Under The Ragtime Moon, United Artists
Yellow Underground, Tower
You Turn Me On, Tower

Richard White

Richard White, Tonic

Jesse Winchester

Jesse Winchester, Ampex
Third Down, 110 To Go, Bearsville
Learn To Love It, Bearsville
Let The Rough Side Drag, Bearsville
Nothing But A Breeze, Bearsville
A Touch On The Rainy Side, Bearsville
Talk Memphis, Bearsville
Two Originals By Jesse Winchester, Bearsville

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CBC Enterprises

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Toronto, Ontario M5W 1E6

—*Many good CBC recordings including The Best of Touch the Earth.*

Festival Records

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(604) 879-2931

—*Record distribution run by the Vancouver Folk Festival.*

—*Good Canadian selection.*

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Compiled by Doug Cox

The Changing Folk Music

By Roddy Campbell

*All music is folk music
I never heard a horse sing*
—Louis Armstrong

The idea of folk music as a separate category, distinct from other kinds of music, does not exist in many parts of the world: it is a concept found chiefly in Europe and North America.

Today many can categorize folk music, but few, if any, can define it. The International Folk Music Council has suggested folk music is the product of a musical tradition that has evolved through the process of oral transmission.

Before Robert Murdoch, Bill Cosby and Freddie Laker, man lived a fairly isolated lifestyle. He did, however, provide his own home entertainment, creating a vast and diverse array of music on an equally diverse number of musical instruments — everything from the didgeridoo to the penny whistle, all providing a backdrop for indigenous music.

Large-scale emigration in the 19th and early 20th centuries helped spread traditional European music to all corners of the globe, and in particular, to North America. In North America the music of the Scots and the Irish played a major role in forming the distinct bluegrass sounds of the Appalachian Mountain Region, which in turned spawned country music and then swing. The French influence as felt in the Acadian and Cajun regions, while the Spanish was felt from California to Tierra del Fuego. New instruments also saw the light of day helping to further diversify

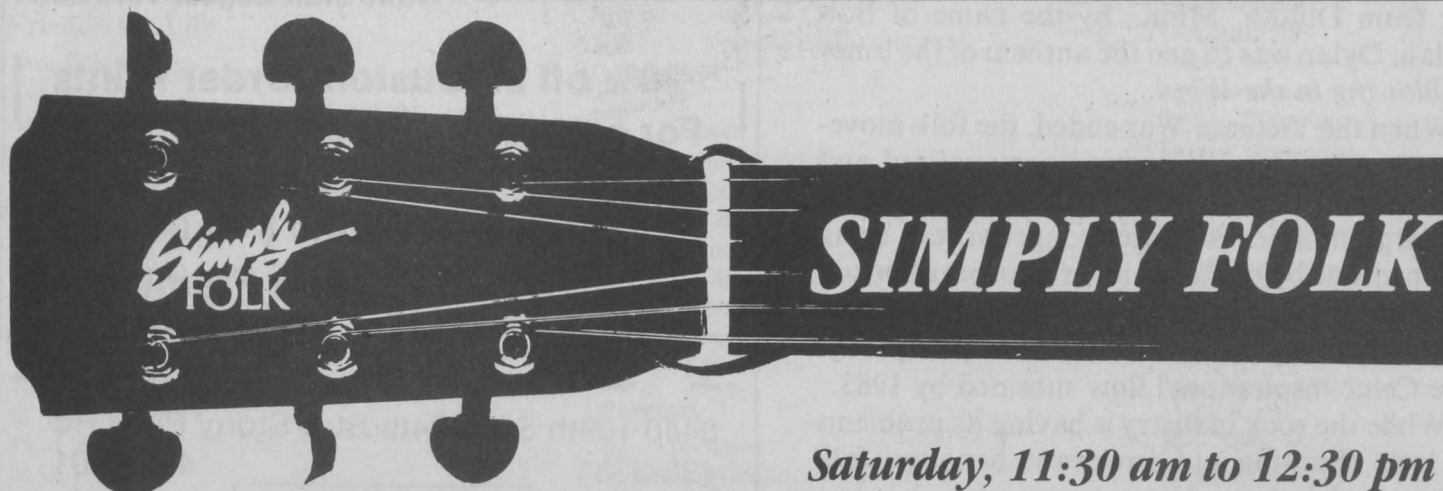
the original European melodies. The dulcimer, the banjo, the steel guitar and later the electric guitar would eventually take their place alongside more conventional instruments, such as the fiddle, in creating folk music.

Topical songs were prominent at the turn of the century, due in part to the large numbers of new immigrants, impoverished political refugees who wasted no time in their new homeland to vent their feelings in the form of protest songs. Another source of protest songs were the International Workers of the World (the Wobblies) who wrote many inspirational songs of the labor movement such as *Solidarity Forever*.

The best known group of musicians to carry on the work of the Wobblies in creating contemporary topical songs were the Almanacs, fronted by Peter Seeger and Alan and Bess Lomax.

Other prominent musicians from this period included Huddie Ledbetter (Ledbelly), Sonny Terry, Brownie McGhee, Cisco Houston, Lee Hays, Sis Cunningham, Burl Ives, and perhaps the most notable of all — Woody Guthrie.

After the Second World War the American left was under constant criticism from the McCarthy inquisition. With the beginning of the Korean War the attacks grew sharper until musicians like the Weavers had to go into limbo due to persecution from various Senate committees. Gordon Friesen, journalist and critic, noted a curious example of what might be seen as good coming out of evil — good that is, in the sense of the ability of musicians to diversify their repertoire by researching traditional music.



Saturday, 11:30 am to 12:30 pm

CBC Stereo Edmonton 90.9

By the mid-1950s a new musical trend had hit the streets. Skiffle contained a blend of both jazz and folk. The instruments played by the skiffle bands were rudimentary: galvanized washboards gave a drumlike rattle; plywood tea chests made simple double basses when completed with a pole and strong string, and either a banjo or a guitar gave the air of sophistication.

Skiffle did not stay around too long. It began as a grassroots answer to Tin Pan Alley but its very popularity caused a takeover by the larger and more commercial record companies. Further from this period was a cure for insomnia. However, by the mid-'70s the Celts had taken up the torch and brought folk music back to its roots. Bands like The Chieftains, The Bothy Band, Ossian and individuals like Alan Stivell installed new blood into the old tradition. But, a demise of skiffle was aided by the arrival of Bill Hailey and the Comets, who had everybody rocking around the clock. In Britain those who embraced American folk songs through the medium of skiffle, discovered they possessed a cultural heritage rich in folk songs, every bit as encompassing as *On Top of Old Smoky*. This discovery provided the catalyst for the fullscale folk revival that was to emerge in the '60s.

The turbulent social and political unrest of the '60s is well documented. In the American South the civil rights movement took root; in South East Asia the United States government became involved in armed conflict; Europe was arming itself with nuclear weapons. Each of these controversial actions spawned massive campaigns of protest. There was an army of musicians, acoustic guitars to the fore who marched out of New York's Greenwich Village to meet the challenge; people like Tom Paxton, Phil Ochs, Dave Van Ronk, Richie Havens, Richard and Mimi Farina, Simon and Garfunkel and a youngster from Duluth, Minn., by the name of Bob Dylan. Dylan was to pen the anthem of the times — *Blowing in the Wind*.

When the Vietnam War ended, the folk movement lost its focus, becoming personalized and introverted. This situation was not rectified by the large number of singer-songwriters being churned out by the large record corporations in hope of commercial success. At best, the music fellow can only wear so many *Masons Aprons*. The Celtic inspirational flow subsided by 1983.

While the rock industry is having its problems of late, churning out irrelevant banality, folk music is going through its most creative period to date, even surpassing the boom of the 60s.

Roots music is also being discovered; the music of El Salvador, Nicaragua, Chile and various countries in Africa are getting mass exposure for the first time. The punk explosion has also caught up with the folk movement. Young bands such as The Boothill Foot-tappers, The Men They Couldn't Hang and the Pogues are all enjoying success, as are individuals such as Billy Bragg. Their music has all the energy and enthusiasm of the Sex Pistols era but many of their songs are steeped in the folk tradition. Further interest is being created by the resurgence of English country dance music. The Scottish band Easy Club are also turning a few heads with their unique version of Celtic rhythm and swing. Folk music, it appears, is in capable hands despite all its transformation.

(Roddy Campbell is the host of In the Tradition on CJSR 88.5 FM every Sunday night from 7-8pm. This program features the best of traditional as well as contemporary folk music from Europe.)

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Food Concessions

Friday 5:00 p.m. - 10:00 p.m.

Saturday 10:00 a.m. - 10:00 p.m.

Sunday 10:00 a.m. - 10:00 p.m.

Each year, more and more Food Concessionaires want to set up shop at the Festival. This means that each year our choice is broadened, and we are able to bring you a carefully selected, absolutely scrumptious assortment of goodies. You'll notice some of the old "standbys" that have become somewhat of a tradition with us — elephant ears are appearing again this year, fruit shakes and crêpes have returned, and Mexican food lovers will be happy to hear that burritos, tacos and nachos will again be available. All you hamburger, hotdog, cheese steaks, kubassa and french fry aficionados will find that we haven't forsaken you, either.

But don't be afraid to test your palate at some of the new booths. How about roti beef or goat, soyburgers, egg on a bun, cheese pie or churrasco?

Next to music, food is one of our most favorite things — and we hope it shows!

What you'll find at our food booths:

Cookies, ice-cream sandwiches, carrot cake, fruit pie, nanaimo bars, cheesecake, cappuccino, espresso, café au lait, mocha, hot chocolate, milk . . .

La Petite Gourmet Caterers and Cookies by George, Edmonton

Roti beef, chicken, goat and vegetable; beef patties, vegetable doubles, rice and chicken, salad, melon, mango, papaya, and tropical drinks . . .

Caribbean House Restaurant, Edmonton

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Supreme Bean Natural Foods, Edmonton

Burritos, tacos, nachos supreme . . .

WTE Consultants, Edmonton

Various nuts and candies . . .

The Nut Man, Edmonton

Ice-cream cones, waffle cones, big daddy drumsticks, milk shakes, ice-cream floats, mini-donuts . . .

Tapley and C., Fort Saskatchewan . . .

Banana, strawberry, peach and cherry fruit shakes; apple and cherry cider . . .

Okanagan Fresh Fruit Shakes, Kelowna B.C.

Cheese steak, kubassa on a bun, french fries, milk, juice . . .

Pellic Inn, Edmonton

Shish kebab, cheese pie, churrasco, french fries . . .

Chilean Gourmet, Edmonton

Crêpes, beef on a bun, hamburgers, french fries, lemonade, iced tea . . .

Brinks Concessions, Innisfail

Elephant ears . . .

F.E. Klemme, Florida

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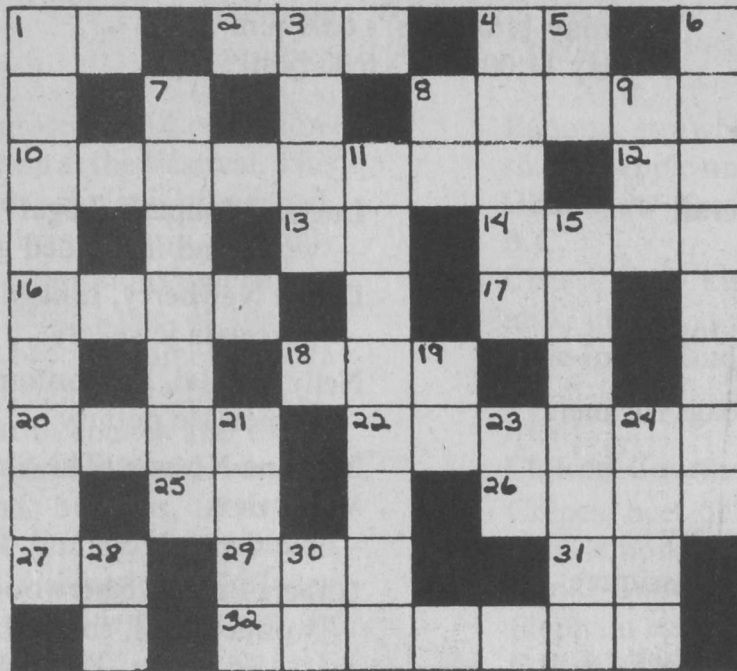
— native crafts

Fernande Beland, Edmonton

— stained glass

FOLK CROSSWORD

by Linda Leviton

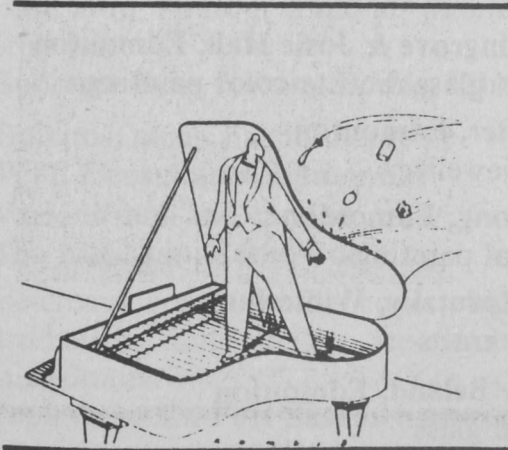


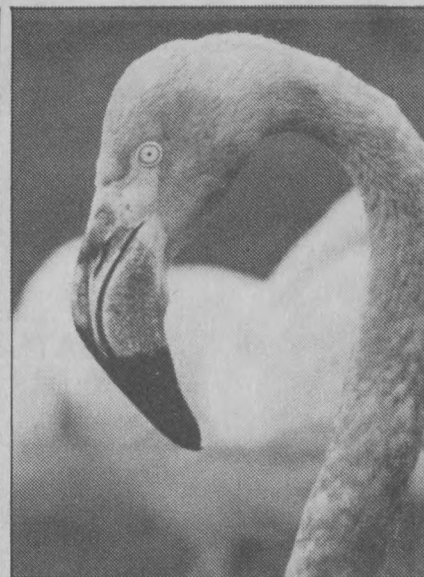
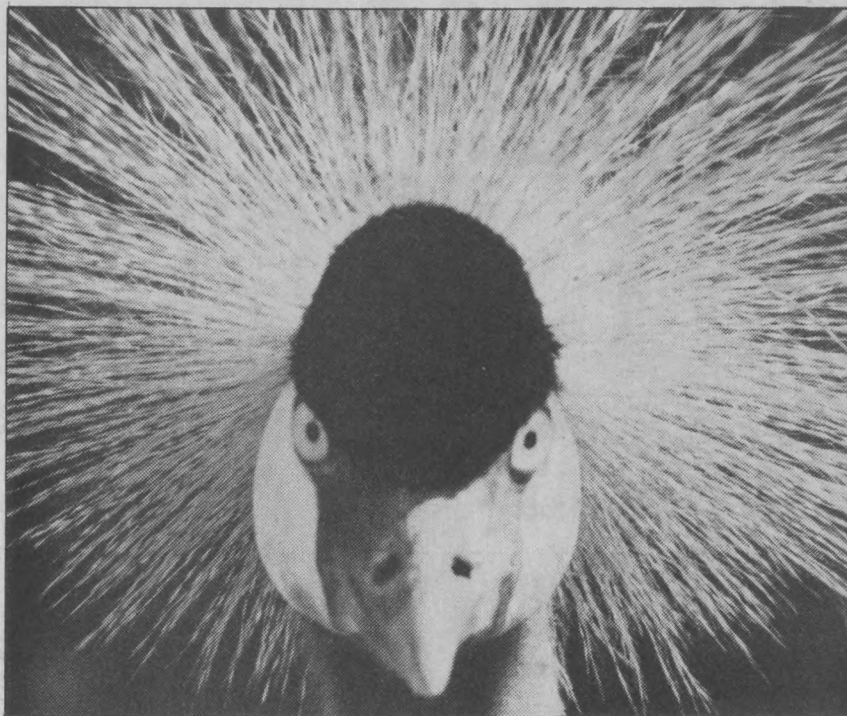
Across

1. Happy's brother (initials)
2. McLean
4. How late will he play 'til (initials)
8. Martin Carthy's hill
10. Chad
12. Wrote "the precious jewel" (initials)
13. Neeley monogram
14. Breton folk singer (first name)
16. You (archaic)
17. "_____ regrets"
18. Type of whistle
20. "Somewhere _____ the rainbow"
22. Did the damage in Neil Young's song
25. "_____ ho, a pirate's life for me"
26. Around Yorkshire (singular)
27. "_____ tell Aunt Rhody"
29. "Comin' through the _____"
31. Country singer Stuckey (initials)
32. Peter and wife

Down

1. Frankie
3. "I ain't marchin anymore"
4. Zimmerman's new name
5. Balding banjo player (initials)
6. Kind of jeans John Fahey might wear
7. Paul
8. Lazy Lucas (initials)
9. A bill Olivia Records' artists would vote for
11. What Peggy Seeger wants to be
15. Wainwright (first name & initial of last name)
19. Warbled with Jeanette MacDonald (initials)
21. Blue Goose 2022 (first name only)
23. McIlwaine monogram
24. Opposite of a gain
28. Spann's monogram
30. Yes (slang)





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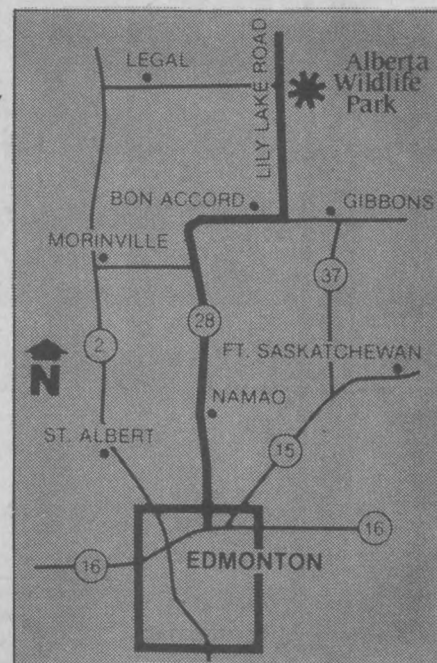
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Iowa Rose	12:30	Doc Myles Snow
Paul Hann	1:00	The Balloon Man
Mark & Maggie Haines	1:30	Mark & Maggie Haines
	2:05	
The Smith Sisters	3:00	Small Change Theatre
Gilbert Parent & Amelia Kaminsky with special guests	3:30	Paul Hann
The Balloon Man & J.J. The Juggling Fool	4:00	O.J. Anderson
Concert & Dance McDade Family Band with Bob Shortt	4:30	Valdy
	5:00	



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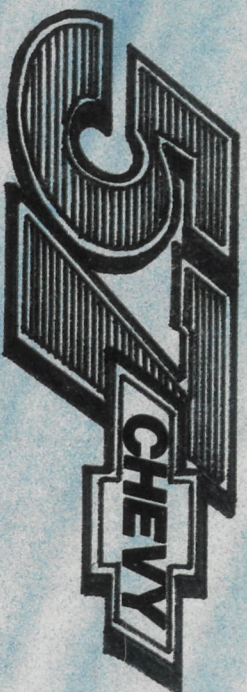


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